

Notable Paintings

American Art Galleries
Madison Square South
New York

CABLE ADDRESS
BLAKESLEE NEW YORK

April 7

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Dear Dr. Stearns

Kind
accept one of
my "Illustrated
Catalogues"

with my best
Compliments.

Yours
C. J. Blakeslee

Hope you will see the show

BLAKESLEE PICTURES BRING LOW PRICES

Eighty-Three Pictures Bring \$50,345
and Purchasers Get Many Bar-
gains at Opening Sale.

Fine examples of the early English and Flemish schools were sold last night at low prices at the auction of the paintings of Theron J. Blakeslee, in Mendelssohn Hall, under the auspices of the American Art Association.

Eighty-three of the 170 odd pictures of the collection, including several numbers added since the publication of the catalogue, brought \$50,345. The remainder, which includes many notable canvases, will be sold to-night. The amount realized last evening surprised even that veteran of art sales innumerable, Mr. Thomas E. Kirby, for, greatly admired as this collection has been in its entirety, the bidders pursued a Fabian policy. They literally waited for plums to drop into their laps.

There was a large attendance, and there were there many men and women of wealth, but they were in no hurry to bid. Here and there came brief contests over some especially rich toned canvas, but for the most part the public got the pictures of high merit practically at their own prices.

General Rush C. Hawkins was the largest buyer of the night, for his purchase aggregated more than \$9,000. He obtained the costliest canvas of the collection, Jakob Van Ruysdael's "Mountains in Norway," for which he gave \$4,300. He also acquired the Sir Joshua Reynolds portrait of Mrs. Hutchinson for \$2,250, and the superb Raeburn portrait of George Joseph Bell.

Sir William Beechey's portrait of Mrs. Marshall, probably the most pleasing of all the pictures sold, went for \$3,200 to Mr. H. E. Jackson. The splendid example of the art of Sir Joshua Reynolds, the portrait of Mrs. Thomas Orby Hunter, was sold for \$2,100, while the much talked of Romney portrait of Hugh Scott, of Harden, brought \$3,800, Mr. W. A. Francis being the purchaser. Mr. Francis also obtained one of the early Romneys, a portrait of Mrs. Beaumont and child, for which \$775 was given.

The most spirited contest of the night was between two buyers whose names were withheld, each of whom was determined to have Richet's "After the Storm," one of the modern pictures, as cheaply as he could. The canvas, owing to the fact that they tied in their bids and there was a misunderstanding of their signals and intentions, was twice brought back. It apparently was sold for \$1,300 when a protest was made and it was again hanged to the reflector and sold to the more persistent of the two for \$1,375.

There were highly decorative modern paintings among the offerings which brought low prices, while excellent examples of the earlier schools were sold very cheap.

Here is a list of paintings sold for \$500 each or more, the name of the picture being given first, then the artist, the buyer and the price paid:—

Portrait of Mrs. Hutchinson, Sir Joshua Reynolds; General Rush C. Hawkins.....	\$2,250
Mrs. Thomas Orby Hunter, portrait, Sir Joshua Reynolds; H. Sibley.....	2,100
Portrait of Hugh Scott of Harden, George Romney; W. A. Francis.....	3,800
Portrait of a Rabbi, Govaert Phink; Wert- heimer.....	575
Church of San Giorgio Maggiore, Fran- cesco Guardi; A. E. Jackson.....	750
Mrs. Beaumont and Child, George Romney; W. A. Francis.....	500
After the Storm, Leon Richet; bought by agent.....	1,375
Venice, George H. Bogert; Samuel Mend- heim.....	525
Portrait, George H. Harlow; William Bar- bour.....	600
The Duke de Penthevre, Nicholas de Lar- gilliere; David Warfield.....	1,550
Portrait of Major Parsons, George Romney; J. J. Turner.....	550
Grand Canal, Venice, Caneletto; Vital Ben- gulat.....	900
Portrait of Lady Ogilvie, Sir Thomas Law- rence; E. Holbrook.....	3,950
Portrait of Mme. de Graffigny, Pierre Mign- ard; Lanchier.....	1,950
Henriette Marier, William Dobson; H. G. Beede.....	650
Fountains in Norway, Jakob Van Ruysdael; General Rush C. Hawkins.....	4,300
Old Farm House in Kent, Sir Augustus Callicott; J. H. Hoadley.....	550

Raeburn; General Hawkins.....	2,300
dael; H. Hirschberg.....	600
Richard Chambers, Esq., Sir Joshua Reyn- olds; Lanchier.....	525
Portrait of Mrs. Marshall, Sir William Beechey; H. E. Jackson.....	3,200
David Garrick and Mrs. Siddons as Romeo and Juliet, George Romney; W. W. Sea- man, agent.....	1,500
Portrait of Lady Hertford, Francis Cotes; Julius Oehme.....	1,825

Eighty more pictures, including the more important part of the collection, will be disposed of to-night at the concluding ses-
sion of the sale.

FAMOUS PICTURES BRING LOW PRICES

Raeburn's "Lord Glenlee" Goes for
\$2,100 and Sir William Beechey's
"Miss Lennox" for \$3,600.

BLAKESLEE GALLERY SALE

Total of \$110,345 Received for Collection—
Gainsborough's "Hon. Maria Liddell"
Sold for \$5,300.

Early English pictures of high quality went at sacrificial prices last night in the Blakeslee Gallery sale held in Mendelssohn Hall under the auspices of the American Art Association. When the pen-
cil of Thomas E. Kirby, auctioneer, rapped for the last time the proceeds for the second and last session were counted as \$60,150, which gave \$110,345 as the grand total of the dispersal.

By far the saddest incident of the night was the selling of the splendid portrait of Lord Glenlee by Sir Henry Raeburn for \$2,100. The sale of the canvas—for it is five by seven feet—made it unwieldy for any place but a museum or some ancestral hall, but certain it is that no such bargain has been obtained in years as was represented by the auctioneering of this fine example. A striking portrait of Miss Lennox by Sir William Beechey, which it was announced was valued by Mr. Blakeslee at \$20,000, brought only \$3,600. It and the Glenlee likeness passed into the possession of Julius Oehme, a dealer.

W. A. Francis, of the Tiffany Studios, acting for purchasers who live outside of New York, bought several important canvases. He acquired for \$5,300 the portrait of the Hon. Maria Liddell, by Thomas Gainsborough, which brought the highest price of the night and of the entire sale. He was also the buyer of Romney's Lady Clancarde, for which he gave \$3,500, and of the Gainsborough portrait of Lady Knighton, of which \$2,600 was the price.

Mr. George A. Hearn obtained a picture of high merit, "Virgin and Child," ascribed to Botticelli, for \$2,300. Mr. Hearn also bought for \$1,000 a painting giving Cana-
lata's conception of a grand opera house for Venice.

There were numerous highly decorative canvases, French, Italian and Flemish, which brought remarkably low prices, although none was sold for as little propo-
tionately as the early English masterpieces.

Here is a list of the canvases for which more than \$500 was realized, with the name of the artist followed by that of the purchaser:—

"Portrait of Lady Temperown," Sir Thomas Lawrence; J. Schloss.....	\$775
"A Venetian Island," Francesco Guardi; H. G. Belde.....	575
"A Game of Tric-Trac," Peter de Hoegh and Paamades; J. Schloss.....	1,600
"Little Girl with Kittens," Sir Joshua Reynolds; Robert J. Collier.....	1,450
"Portrait of Dr. Woods," John Hoppner; J. Schloss.....	1,100

"Lady Clancarde," George Romney; W. A. Francis.....	3,500
"Ell with Infant Samuel," Richard Westall; W. W. Seaman, agent.....	500
"Portrait of a Lady," George H. Harlow; W. A. Francis.....	1,125
Waiting, J. G. Jacques; J. Schloss.....	675
"Portrait of a Lady," Hoppner; Mrs. Ahrens.....	500
"Madonna and Child," Italian school; Her- bert Purdue.....	800
"The Toilette," John Opie; J. D. Chapman.....	975
"Portrait of Girl," Van Ravenswaay; E. Holbrook.....	825
"Lady Knighton," Thomas Gainsborough; James Henry.....	2,250
"Portrait of Mrs. Wright," George Romney; W. A. Francis.....	2,600
"Marquis de Lizecourt," Toussaintes; W. A. Francis.....	800
"Captain Beauchamp," George Romney; W. A. Francis.....	1,025
"Venetian Dignitary," Tintoretto; Robert J. Collier.....	625
"Three Dutch Children," Cornelius de Vos; E. Holbrook.....	1,125
"Virgin and Child," ascribed to Botticelli; George A. Hearn.....	2,300
"Anne of Austria," Franz Pourbus; Ed- ward Brandus.....	1,100
"Grand Opera House," Antonio Canal; George A. Hearn.....	1,000
Earl of Clarendon, Sir Peter Lely; Julius Oehme.....	700
"Venus Rising from Waves," Mola; James Denry.....	1,200
Comtesse d'Esirades, Vestier; R. M. Mont- gomery.....	850
Duchesse de Chaulnes as Hebe, School of Nattler; H. E. Jackson.....	550
Portrait of Honorable Maria Liddell, Sir Thomas Lawrence; W. A. Francis.....	5,300
Lady Spencer, Thomas Hudson; R. M. Mont- gomery.....	575
Countess of Exeter, Sir Peter Lely; Ju- lius Oehme.....	1,800
"Dutch Family Group," Cornelius de Vos; Mrs. John D. Emmet.....	725
Children of Sir Charles Ashley, Gains- borough Dupont; J. J. Turner.....	550
Portrait of Lord Glenlee, Sir Henry Rae- burn; Julius Oehme.....	2,100
"Peacock and Poultry," Melchior d'Honde- coeter; E. Thalmann.....	650
Portrait of Miss Lennox, Sir William Beechey; Julius Oehme.....	3,600
"Master Outhart," Raeburn; B. Thomas.....	1,950
Portrait of Charles I., Daniel Mytens; James B. Carr.....	1,200
Portrait of George III., Allan Ramsay; W. W. Seaman, agent.....	700

Mr. Blakeslee said last night that he ac-
cepted the situation philosophically and
would gather another collection.

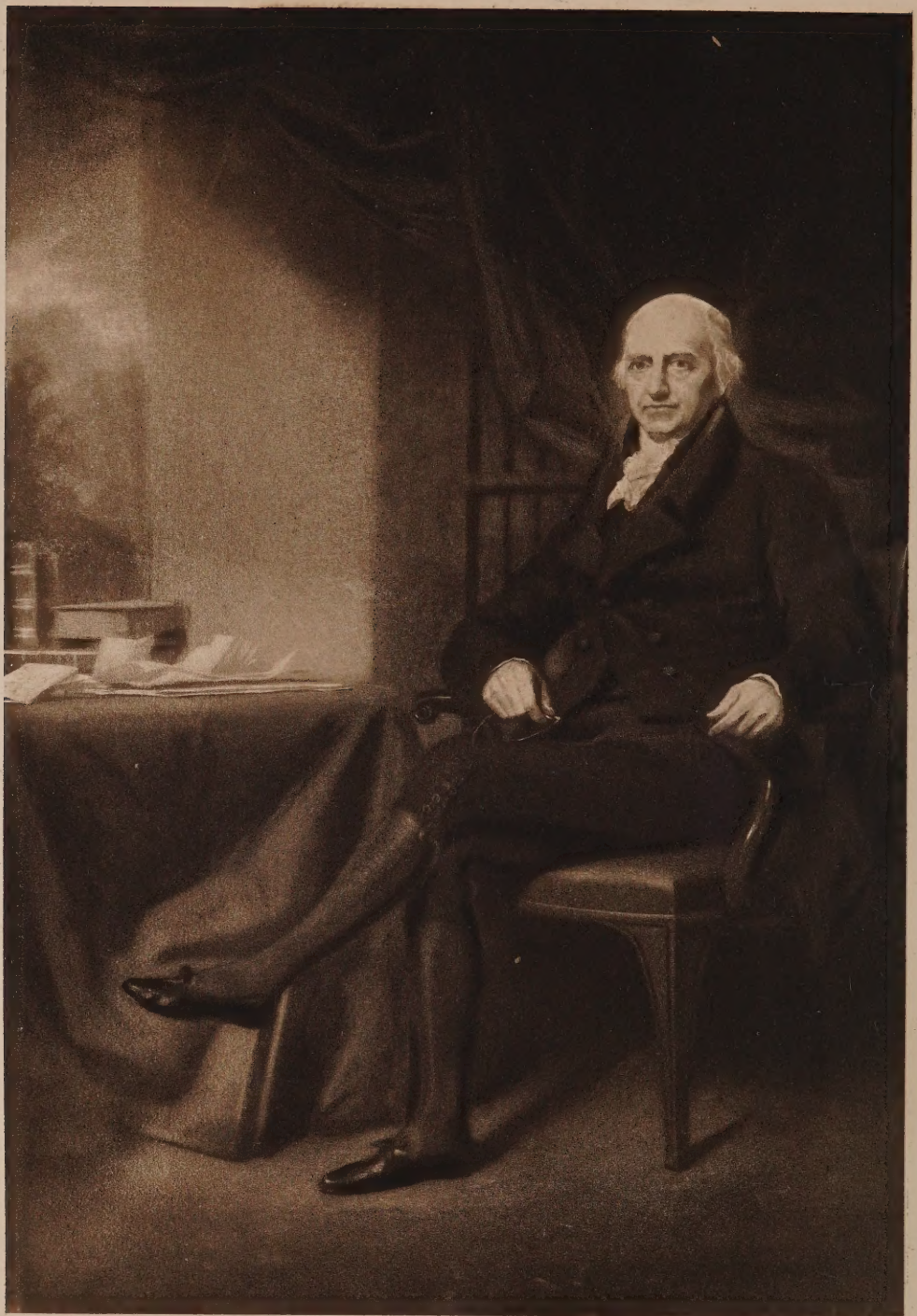
CONCLUDING BLAKESLEE SALE

A Grand Total of \$110,495 for Two Nights.

Mr. Blakeslee's 158 pictures, mainly by men of the older schools, brought in all \$110,495, last night's lot going for \$60,150. While the attendance at Mendelssohn Hall was good, the buyers were indisposed to give Mr. Kirby of the American Art Association large prices, and the canvases hung fire. A fine Lawrence, "Hon. Maria Liddell," went for \$5,300, the highest price of the night, and the altogether lovely Beechey, "Miss Lennox," an enormous full length, was secured for \$3,600 by Jules Oehme. The prices of the principal works follow:

80—"Portrait of Lady Templeton," Sir Thomas Lawrence; J. Schloss.	\$775
81—"A Venetian Island," Francesco Guardi; H. G. Beede.	575
87—"A Game of Tric-Trac," Pieter de Hooghand Palamedes; J. Schloss.	1,600
88—"William Laud, Archbishop of Canterbury," Sir Anthony Van Dyck; J. J. Turner.	400
89—"Harvest," John Constable; C. A. Lecke.	400
91—"Little Girl With Kitten," Sir Joshua Reynolds; R. G. Collier.	1,150
94—"Portrait of Dr. Woods of Gloucester," John Hoppner; J. Schloss.	1,100
97—"Lady Clanricarde," George Romney; W. A. Francis.	3,500
97—"Eli With the Infant Samuel," Richard Westall; W. W. Seaman (agent).	500
98—"Portrait of a Lady," George Henry Harlow; W. A. Francis.	1,125
100—"View of the Grand Canal, Venice," Antonio Canal; "Lanther,"	425
102—"Watting," Jean Gustave Jacquet; J. Schloss.	625
104—"Portrait of a Lady," John Hoppner; Mrs. Ahrents.	500
106—"Madonna and Child and Attendant," Italian School; Herbert Du Puy.	600
106—"The Toilette," John Ople; J. D. Chapman.	975
110—"Portrait of a Young Girl," Jan Anthonisz Van Ravesteyne; E. Holbrook.	825
111—"Lady Knighton, Wife of Admiral Sir John Knighton," Thomas Gainsborough; James Heney.	3,250
113—"Winchmore Hill, Middlesex," John Constable; A. M. Macomber.	460
115—"Portrait of Mrs. Wright," George Romney; W. A. Francis.	2,600
117—"Portrait of the Marquise de Lian-	

court," Robert Tournieres; W. A. Francis.	800
117—"A Milanese Nobleman," Christoforo Moretti; Ehrlich Galleries.	425
118—"Portrait of Capt. Beauchamp," George Romney; W. A. Francis.	1,025
119—"Portrait of Mrs. Whitehall," Jan Anthonisz Van Ravesteyne; B. Thomas.	425
120—"Portrait of a Venetian Dignitary," Jacopo Robusti (Il Tintoretto); R. J. Collier.	625
121—"Three Dutch Children," Cornelius De Vos; E. Holbrook.	1,125
122—"Henry VII., When Prince of Wales," ascribed to Pourbus; Ehrlich Galleries.	425
123—"Eventide," George H. Bogert; W. Edwin Thorp.	475
125—"Virgin and Child," ascribed to Botticelli; George A. Hearn.	2,300
126—"Elizabeth, Daughter of Charles I., William Dobson; Otto Burnett (agent).	475
127—"Anne of Austria, Queen of Louis XIII., Franz Pourbus; Edwin Brandes.	1,100
129—"Cenaletto's Conception of a Grand Opera House in Venice," Antonio Canal; George A. Hearn.	1,000
130—"Portrait of the Earl of Clarendon," Sir Peter Lely; Jules Oehme.	700
132—"Venus Rising From the Waves," Pietro Francesco Mola; James Henry.	1,200
133—"Portrait of Comtesse D'Estrades," Antoine Vestier; R. M. Montgomery.	850
135—"The Duchesse De Chauines as Hebe," School of Nattier; H. E. Jackson.	550
136—"Portrait of Lady Spencer," Thomas Hudson; R. M. Montgomery.	575
137—"The Countess of Exeter," Sir Peter Lely; Jules Oehme.	1,800
138—"A Dutch Family Group," Cornelius De Vos; Mrs. John D. Emmett.	725
140—"The Children of Sir Charles Ashley," Gainsborough Dupont; J. N. Turner.	550
141—"The Hon. Maria Liddell," Sir Thomas Lawrence; W. A. Francis.	5,300
145—"Portrait of Lord Glenlee," Sir Henry Raeburn; Jules Oehme.	2,100
146—"Peacock and Poultry," Melchior d'Hondecoeter; E. Thalman.	650
148—"Portrait of Miss Lennox," Sir William Beechey; Jules Oehme.	3,600
149—"Portrait of Master Cathcart," Sir Henry Raeburn; B. Thomas.	1,950
150—"Portrait of Charles I., Daniel Mytens; James C. Carr.	1,200
151—"Portrait of George III., Allan Ramsay; W. W. Seaman.	700



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FIRST EVENING'S SALE
THURSDAY, APRIL 9TH, 1908
AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT HALF PAST EIGHT O'CLOCK

CATALOGUE

No. 1

J. M. STRUDWICK

(PUPIL OF SIR ALMA TADEMA)

A LUTE PLAYER

A CLASSIC maiden stands upon a tessellated pavement in front of a long bench of white marble which runs along the side of a room and is divided by low arms into a number of seats, the spaces over them being concealed by curtains of deep yellow silk. Her dress is of dark green, and a brown scarf is worn round the shoulders, brought in front and loosely knotted below the right hip. She carries a lute of antique pattern, which she plays softly as she advances towards the spectator. A wreath of laurel is upon her head, which is inclined slightly downwards with an expression of gentle melancholy, and her feet are bare.

Signed upon the bench, J. M. S.

Height, 20 inches; width, 12 inches.

Collection of the late WILLIAM IMRIE, Esq., Holmstead, Moseley Hill, Liverpool.

No. 2

CHRISTOPH AMBERGER

(PUPIL OF HOLBEIN)

1490(?)—1563

PORTRAIT OF A GENTLEMAN

A DELICATELY painted portrait, executed with that minute care for details which is characteristic of the artist and the school. It shows a man of middle age, quietly but richly dressed in a coat of black silk, fastened down the sides with golden buttons. A deep tippet of dark brown fur is round his shoulders, falling to the waist-line in front. On his head he wears a flat black cap, set around with golden ornaments and worn somewhat over his right ear. His hands are held in front of him, and on the left forefinger he wears two jewelled rings.

Inscribed in the upper right-hand corner, SPES MEA CHRISTUS.

Height, 19½ inches; width, 13½ inches.

No. 3

JULIAEN OVENS

(PUPIL OF REMBRANDT)

1623—1678

PORTRAIT OF AN OLD LADY

THE head and shoulders of an old lady, wearing a brown cloak trimmed with ermine and fastened in front by a large gold clasp. Her white hair is simply dressed, and on the back of her head is a cap of some dark material. She is shown full face, the eyes looking directly at the spectator.

Height, 20½ inches; length, 16½ inches.

Bought of MESSRS. DOWDESWELL & DOWDESWELL.

No. 4

ASCRIBED TO FRANS VAN MIERIS

1635—1681

PORTRAIT OF A NOBLEMAN

THE sitter is depicted in the shadow of a great rock. He wears a brown coat, the sleeves turned back to show the fine linen shirt beneath. A long cloak of blue velvet is cast about his figure, covering his knees and right arm, which he rests in an easy attitude upon a flat projection of the rock. The knuckles of his left hand rest upon his thigh, the right hanging easily before him. A heavy wig is on his head, the curls of which descend far below his shoulders.

Height, 20 inches; width, 16 inches.

No. 5

PIETER CLAESZ

1570—1623

STILL LIFE

ON a table partly covered with a green cloth a large glass goblet half full of wine stands beside a plate, on which are some walnuts. A silver compote is overturned close by, its foot resting on a pewter dish, on which is a half-peeled lemon, the knife lying next to it on the table.

Height, 20 inches; length, 24 inches.

Collection of M. CHAS. SEDELMEYER, Paris, 1907.

No. 6

JACOPO MARIESCHI

1711—1794

A SCENE IN VENICE

THE picture shows a broad canal in Venice, from which, on the left, another and narrower waterway leads, spanned by a steep bridge. In the centre of the picture is a large, rambling building, around which is a long colonnade, and in front of which is a broad open plaza, to which several boats and gondolas are moored. On the left is a line of houses, dominated by a square tower with a cupola.

Height, 18 inches; length, 28 inches.

Marieschi excelled in painting architectural views and perspectives. He lived a long time in Germany, where his work was much admired. He etched many of his paintings.

No. 7

F. W. WATTS

(BROTHER-IN-LAW OF JOHN CONSTABLE, R.A.)

THE OLD FARMHOUSE

THE foreground of the composition is occupied by a large horse pond, beyond which in the shelter of some old trees the farmhouse and outbuildings stand, the house with red-tiled roof and leaded windows, the cart-shed covered with heavy thatch. Beyond is a glimpse of sunny meadows, and a hay cart. The sky is covered with heavy clouds and in the distance a storm appears to be brewing.

Height, 19 inches; length, 28½ inches.

No. 8

CORNELIS DE VOS

1585—1651

HEAD OF A DUTCH WOMAN

THE head and shoulders of a middle-aged woman, evidently the wife of a well-to-do burgher, in three-quarter view to the left. Her black dress is embroidered in front with gold lace. Round her neck is an immense linen ruff and an elaborate lace cap is on her hair, which is drawn back tightly from off her forehead.

Height, 26 inches; width, 15 inches.

No. 9

BONIFAZIO VENEZIANO

1491—1553

MADONNA AND CHILD

(Illustrated on opposite page)

THE Madonna sits beneath an ivy-covered tree, with the Infant Christ standing upon her lap, his arm extended to clasp his mother round the neck. With her left hand she supports him, while the right clasps him round the body. She is clad in a loose robe of crimson, over which is worn a long blue cloak, which falls from her shoulders across her lap. On her head is a scarf of white linen, which falls upon her shoulders. The head is inclined forward and to the left, the eyes being cast down with an expression of mournful tenderness.

Height, 25 inches; width, 17½ inches.

No. 10

ALEXIS HARLAMOFF

1849—

THE GARDENER'S DAUGHTER

A FAIR-HAIRED little girl of some eight summers stands in a flood of sunlight, holding a large branch of wild flowers. She is clad in a pink petticoat and a chemise, over which is a pair of stays, leaving her neck and arms bare. Her fair hair is done in a knot behind her head, and her eyes look straight at the spectator out of the picture.

Height, 35 inches; width, 25 inches.

Bought from the artist.



No. 11

NORWICH SCHOOL

A SANDY LANE

A SOLITARY horseman is riding with his dog along a wide sandy road, which leads through the middle of the picture. In the middle distance the road dips and disappears in the shade of a group of enormous trees, for the most part oaks, which, from their appearance, must be of great antiquity, one in particular, in the right foreground, being a veritable patriarch of the forest. Beyond, the scene shows an open heath bathed in the warm glow of a summer sky, which is partly covered with heavy cumuli.

Height, 21 inches; length, 30 inches.

No. 12

JOHN SELL COTMAN

1782—1842

A STORMY DAY

ON the left of the picture are shown the dunes of a sandy fore-shore, with rough breakwaters running to the water's edge, and in the distance the steeple of a church. Two fishermen in the foreground watch the departure of a small fleet of fishing vessels, some of which are getting up sail, while one in the foreground stands with sails flapping as she moves round to catch the wind. The surface of the sea is dark and broken, while heavy clouds obscure the blue sky overhead and give promise of a stormy voyage.

Height, 23 inches; length, 32 inches.

No. 13

NATHANIEL HONE, R.A.

1718—1784

PORTRAIT OF SHELLEY

THE artist has shown us the poet seated, his arm thrown carelessly over the back of the chair. A long black coat with a high collar is buttoned closely about his spare figure, and a white linen stock is round his throat. His eyes look directly at the spectator out of a mobile face which is singularly full of expression.

Height, 30 inches; width, 25 inches.

No. 14

CORNELIS DE VOS

1585—1651

PORTRAITS OF TWO DUTCH GENTLEMEN

THE artist here shows the portraits of two men, probably brothers. Both are dressed in rich black coats trimmed and embroidered in the same color, with huge linen ruffs round their necks. Both have the same fair hair and pointed beard and mustache, although one, apparently the elder, is nearly bald.

Height, 23 inches; length, 30 inches.

No. 15

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

PORTRAIT OF MRS. HUTCHINSON,
WIFE OF DR. HUTCHINSON OF BATH

THE half-length portrait of the lady, facing the spectator, the head slightly inclined and turned to the right, the eyes looking downwards. Her dress of white material is crossed low upon her bosom and confined below the bust by a broad yellow sash. Round her shoulders is a scarf of blue gauze, and a long chain of beads passes several times round her throat and falls in front of her.

Height, 27 inches; width, 21 inches.

Purchased of MESSRS. THOS. AGNEW & SONS, London.

No. 16

JOHN OPIE, R.A.

1761—1807

THE SLEEPING MAIDEN

BESIDE a dark hedge a young girl sits asleep, with her head pillowed on her arm, which rests on a grassy bank. The sunlight streams upon her arms and bust, which are left bare by her chemise, which is turned down over her back. Her bright chestnut hair is bound by a light blue ribbon.

Height, 30 inches; width, 24 inches.

No. 17

EVELYN DE MORGAN

(PRE-RAPHAELITE SCHOOL)

“GLORIA IN EXCELSIS”

(Illustrated on opposite page)

A WONDERFUL piece of painting, with all the technical excellence of the pre-Raphaelite School, which does not, however, detract from the general effect of the picture as a whole. It represents two celestial beings, in long flowing robes painted to give the effect of feathers, walking beside a small stream, on whose rocky banks flowers grow before their footsteps. As they advance, one playing a lyre, the other singing from a long parchment roll held in her hands, a number of eight-winged cherubim descend in a blaze of glory from the skies, hovering just above the angels' heads. The latter walk with wings half spread, one in all the purple and golden glory of the peacock's plumage, the other with brown pinions, with the softer feathers of red and gold.

Signed on the lower right, E. DE M., 1893.

Height, 46 inches; width, 31 inches.

From the collection of the late WILLIAM IMRIE, Esq., Holmstead, Moseley Hill, Liverpool.



No. 18

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

PORTRAIT OF LORD SEAFORTH

THE head and shoulders of a distinguished-looking man in the prime of life. Over a double-breasted black coat he wears a black cloak turned back and lined with fur. A heavy black stock is round his throat, giving a glimpse of the white linen beneath. The face is in three-quarter view to the right, showing a lofty forehead, high aristocratic nose and a well-cut mouth.

Height, 30 inches; width, 25 inches.

From the collection of the HON. JOHN ASHLEY.

No. 19

WILLIAM DOBSON

(PUPIL AND FRIEND OF VAN DYCK)

1610—1646

WILLIAM, EARL OF BEDFORD

THE head and shoulders of the young earl, shown in three-quarter view to the right. He wears a cloak of rich black silk, set off by fine linen round his throat and wrists. His fair hair falls in natural curls to his shoulders, framing a handsome and somewhat indolent face.

Height, 31 inches; width, 25 inches.

From the Carlton Galleries.

No. 20

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

MRS. THOMAS ORBY HUNTER

(Illustrated on opposite page)

SIR JOSHUA has seldom given to the world a finer composition than this beautifully rendered portrait, painted with much feeling.

We see the lady shown to the waist. Her bodice of white satin is cut low upon the bosom, and over it is worn a blue silk mantle, embroidered with yellow silk and trimmed with ermine. Her head is in profile to the left, and is inclined, the eyes looking downward, with an expression of gentle melancholy upon the face. Her right arm is raised, the hand with its taper fingers being pressed to her bosom, while the left lies idly across her lap.

Height, 30 inches; width, 25 inches.

From the collection of the EARL OF EGREMONT.

No. 21

SIR GODFREY KNELLER

1646—1723

PORTRAIT OF LADY STEWART

THE head and shoulders of a beautiful young woman clad only in a cloak of dark cloth, open in front, disclosing a well-formed throat and neck. Her hair is brushed off the forehead, and falls in wavy masses about her ears. The face is turned slightly to the left, the eyes somewhat downcast.

Height, 30 inches; width, 25 inches.



No. 22

GEORGE HENRY HARLOW

1787—1819

PORTRAIT OF MRS. BLACKBURN

THE half-length portrait of a young lady, shown full face to the spectator. She is dressed in a low-cut gown of black velvet, with long sleeves of transparent black gauze through which the soft flesh tints of her arms are seen, and girt around her slender waist by a broad belt of black ribbon with a golden buckle. Her left hand, upon which is a wedding ring, is raised to the shoulder, and holds a long striped scarf of some soft material which falls in graceful folds over her arms. Upon her head is an elaborate Oriental turban.

Height, 30 inches; width, 25 inches.

No. 23

SIR PETER LELY

1617—1680

EARL OF ARLINGTON

SECRETARY OF STATE, REIGN OF CHARLES II

THE head and shoulders of a middle-aged man of fleshy build shown in three-quarter view to the left. His chestnut hair falls in long curls to his shoulders, and upon the black cloak which envelopes his form is emblazoned the star of the Order of the Garter. The background shows a graded tone of brown.

Height, 30 inches; width, 25 inches.

Collection of the DUKE OF FIFE, Duff House, Banffshire.

No. 24

GEORGE ROMNEY

1734—1802

MR. HUGH SCOTT OF HARDEN

RELATIVE AND INTIMATE OF SIR WALTER SCOTT

(Illustrated on opposite page)

IN this very fine portrait the artist has shown us the head and shoulders of a young gentleman dressed in the style of the late eighteenth century. A blue velvet coat with high turnover collar is caught together by one of the large metal buttons with which it is garnished, showing a fine lace stock around the throat. The strong aristocratic face is well set off by a powdered periwig, a curl of which conceals the ear.

Height, 29 inches; width, 24 inches.

Purchased from the family by MESSRS. SULLEY & Co., London.

No. 25

JOSEF DE RIBERA

1588—1656

HEAD OF SAINT THOMAS

THE picture of an old man, his face furrowed and wrinkled by a life full of hardships and privations. His broad bushy beard is gray, but his hair still retains its youthful color. Over a garment of green cloth is thrown a heavy brown cloak which falls in thick folds over his right arm. He holds one hand, gnarled and knotted with toil, upon his breast, gazing in an attitude of rapt adoration at some object on the right.

Height, 32 inches; width, 26 inches.



No. 26

SIR DAVID WILKIE

1785—1841

PORTRAIT OF HIMSELF

THE artist has represented himself as seated with a sketch-book in one hand and a pencil in the other. His costume is of the period, a dark-colored coat with roll collar and lace stock round his throat. A mass of dark brown curly hair surmounts a youthful, almost boyish, face, which is strongly illumined, leaving the remainder of the portrait in shadow.

Height, 30 inches; width, 25 inches.

No. 27

GOVAERT FLINK

(PUPIL OF REMBRANDT)

1615—1660

PORTRAIT OF A RABBI

THE portrait of a venerable old man in a heavy fur cloak and cap, from beneath which escape some locks of his silvery hair. His long white beard adds to his patriarchal appearance, and his fleshy nose and pendulous under lip betray his nationality. His face is strongly lighted from the left, leaving the rest of the picture in semi-obscurity.

Height, 30 inches; width, 25 inches.

Smith's Catalogue Raisonné, in speaking of Govaert Flink, says: "He ranked among the best pupils of Rembrandt as relates to portraiture in his most finished manner."

No. 28

ASCRIBED TO
NICOLAS DE LARGILLIÈRE

1656—1746

PORTRAIT OF HIMSELF

THE artist has shown himself as a man of middle age, with a kindly, humorous face framed by a heavy full-bottomed wig. A cloak of brown velvet is cast about his shoulders, giving a glimpse of a lace collar, and showing his clasped hands beneath one of the folds.

Height, 33 inches; width, 26 inches.

No. 29

ROBERT LADBROOKE

(NORWICH SCHOOL)

1769—1842

A LANDSCAPE WITH TREES

BESIDE the bed of a shallow stream which skirts a dilapidated fence grow several old trees, their heavy foliage massed against the summer sky. Beneath their lower branches can be seen the gleam of a large body of water, and in the distance the curving lines of a range of low hills covered with trees.

Height, 34 inches; width, 28 inches.

No. 30

NICOLAS DE TROY

Seventeenth Century

PORTRAIT OF MLLE. DE LA MARTELIÈRE

THE half-length seated portrait of a young lady dressed in the style of the late seventeenth century. Her dress is of pale blue silk trimmed with lace, the front of her corsage being decked with knots of yellow ribbon, fastened by a clasp of brilliants. In her hands she holds a fan in a graceful position. She sits in three-quarter view to the right, the eyes looking past the spectator out of the picture.

Height, 36 inches; width, 28 inches.

No. 31

HYACINTHE F. RIGAUD-Y-ROS

1659—1743

PORTRAIT OF MONTMORENCY, DUC DE
LUXEMBOURG, MARÉCHAL DE FRANCE

THE half-length portrait of the duke is in three-quarter view to the right. He wears a suit of armor of polished steel, ornamented with bands of gold. A fine lace kerchief is round his throat and lace ruffles are at his wrists. On his head is a heavy full-bottomed wig. Across his breast is the *ordon bleu* of the order of St. Louis, and in his outstretched right hand he clasps the baton of a marshal, studded with golden fleurs-de-lis.

Height, 36 inches; width, 28 inches.

No. 32

FRANCESCO GUARDI

1712—1793

CHURCH OF SAN GIORGIO MAGGIORE

(Illustrated on opposite page)

THE great church, with its numerous outbuildings and offices, occupies an island on the bosom of a broad lagoon, on the surface of which many gondolas are passing to and fro. On the broad plaza before the portico groups of gayly clad people are walking in the sunlight, while behind, a towering campanile stands out against the blue Italian sky.

Height, 8 inches; length, 12 inches.

From the collection of the HON. JOHN ASHLEY.

Purchased from THOS. AGNEW & SONS, London.

No. 33

GEORGE ROMNEY

1734—1802

MRS. BEAUMONT AND CHILD

AN early example of the painter's work. The mother sits clasping her fair-haired child of about two years of age to her bosom. A gauze scarf serves as a background to her soft brown hair and falls over her shoulders. Her face is in three-quarter view to the right, the eyelids drooping over her eyes as she gazes in meditative fashion at the floor.

Height, 24 inches; width, 20 inches.

From the collection of GENERAL BULWER, Haydon Hall, Norfolk.



No. 34

FRANCIS COTES, R.A.

1726—1770

PORTRAIT OF A BOY

THE three-quarter length portrait of a young lad of some ten or twelve years of age, standing by a grassy bank surmounted by a tree, upon which he is leaning his right arm, his whole body being slightly inclined in that direction. He wears a loose jacket of dark blue cloth, unbuttoned and worn open to show his soft white shirt, with a narrow collar of lace round the neck. The trousers are of the same material as the coat. His left arm hangs in front of the body, the hand holding a cap round which is a band of gold braid.

Height, 35 inches; width, 28 inches.

Francis Cotes was a contemporary and rival of Sir Joshua Reynolds. He was an eminent artist in crayons, was one of the first members of the Royal Academy, and also a member of the incorporated Society of Artists.

× No. 35

LÉON RICHEL

1847—

AFTER THE STORM—IN NORMANDY

RICHEL, who was a pupil of Diaz, has presented a scene of great force and grandeur. The storm has spent its fury and the sky is beginning to clear, showing a patch of blue in the rift of clouds. The influence of his master Diaz is strongly shown in the strength and vigor manifested in this picture.

Height, 30 inches; length, 40 inches.

No. 36

SIR WILLIAM BEECHEY, R.A.

1753—1839

MISS ELIZABETH MUSGRAVE

(Illustrated on opposite page)

A MERRY little maiden of some two or three summers is seated on the ground. She wears a simple white dress cut low in the neck and bound at the waist by a broad yellow sash. Her arms are bare to the elbows, and in one pudgy fist is clasped a rattle and coral. Her flaxen hair is confined by a lace cap. The background suggests the private park of a country gentleman.

Height, 30 inches; width, 25 inches.

From Duddon Hall, Broughton-in-Furness.

No. 37

GEORGE H. BOGERT, A.N.A.

Contemporary

VENICE

THE view shows the smiling waters of a wide lagoon, on the bosom of which every kind of craft passes and repasses, from the little gondola to the felucca with its broad red sail, the gay colors of which are reflected in the still water as in a mirror. In the distance, stretching across the picture, is a panorama of Venice, showing all the notable buildings, the Campanile, the Doge's palace, the church of Santa Maria and others too numerous to mention. The scene is bathed in sunlight from a blue Italian sky, in which float a few clouds.

Height, 30 inches; length, 40 inches.



No. 38

GEORGE ROMNEY

1734—1802

PORTRAIT OF MAJOR PARSONS

AGENT OF THE HON. EAST INDIA COMPANY

THE portrait, painted with all the skill of which Romney was capable, shows the agent of "John Company" in half length standing in three-quarter view to the left. He is a florid-faced man of middle age, the hair thinning off the temples, and he wears a scarlet uniform coat fitting close to the figure. In his hand he bears a staff sloping over his right shoulder.

Height, 36 inches; width, 35 inches.

No. 39

NICOLAS DE LARGILLIÈRE

1656—1746

THE DUC DE PENTHIÈVRE

THE half-length portrait of a man, the figure in profile to the right, the face turned directly towards the spectator. A cloak of red velvet lined with figured silk hangs round his shoulders and falls in heavy folds across his right arm, which is held horizontally, the hand pointing forward; a kerchief of fine white lace is round his throat, and on his head is a full-bottomed wig, dressed high and falling in close ringlets below the shoulders.

Height, 37 inches; width, 29 inches.

From the collection of M. GAVET, Paris.

From the DAVID H. KING Sale. Catalogue No. 51.

No. 40

PALMA VECCHIO

1480—1528

MADONNA AND CHILD, ST. JOSEPH
AND ST. CATHERINE

THE Virgin is seated in the middle of the composition, supporting the Child in a standing position upon her knee, her right hand holding his little foot in an affectionate manner, while with head inclined she gazes far away to the left. On her right sits St. Joseph, clad in a dark green robe, while a scarlet mantle is cast about his form. In his right hand he holds a book, while in his left he clasps the hilt of a heavy two-handed sword. On her left, in an attitude of adoration, is St. Catherine, kneeling on one knee, holding in one hand a branch of palm and in the other bearing a long sword which is supported upon her shoulder. The background shows a hilly country under a cloudy sky.

Height, 25 inches; length, 33 inches.

Purchased from MESSRS. A. J. SULLEY & Co., London.

No. 41

SIR HENRY RAEBURN, P.R.S.A.

1756—1823

PORTRAIT OF MR. PATON

IN this picture the artist has departed somewhat from his customary manner, but without in any degree detracting from the excellence of the presentment, to which, in fact, he has imparted an unusual feeling of rugged virility. It is the portrait of an old Scotch gentleman with gray hair and clean-shaven, ruddy face. He wears a dark coat and waistcoat, in front of which dangles a bunch of seals at the end of a heavy watch-guard. His hands are clasped in front of him in a somewhat constrained attitude, and he wears a collar of the type made famous many years later by *Punch's* immortal cartoons of Mr. Gladstone. The face is in a strong light against the semi-obscurity of the background and the rest of the picture.

Height, 36 inches; width, 28 inches.

Bought from a member of the family.

No. 42

THOMAS BARKER

CALLED

BARKER OF BATH

1769—1847

A SHELTERED POOL

THE picture shows a woody and secluded dell, at the bottom of which is a small pool of water, issuing from between the fragments of a huge and craggy rock on the right, which has at some time been violently disrupted by the forces of nature. Along a narrow path by the water a man is driving some cows, and in the distance beneath the boughs of a pine tree a carter is urging his horse up a hill. The trees in full foliage shut out any view of the surrounding country and partly obscure the sky, which is covered with a heavy cloud, with the exception of two broad patches of blue near the zenith.

Height, 31 inches; length, 38 inches.

No. 43

ANTONIO CANAL

CALLED

CANALETTO

1697—1768

GRAND CANAL, VENICE

THIS is a view of Venice showing the wealth of architectural detail and wonderful perspective which is the peculiar forte of this artist. The greater part of the picture is occupied by a view of the Grand Canal, crowded with every type of craft, from the dusky gondola to the busy gig, darting hither and thither on its surface. On the right is a broad wharf, with a flight of steps leading to the water's edge, upon which groups of men and women are promenading. In the distance the line of houses bends to the left, dominated by several tall towers, and in the centre the Church of Sta. Maria della Salute shuts off the view of the lagoon, save through two narrow canals. The time is late afternoon, and the shadows are beginning to lengthen. The sky is a deep blue, with the haze of evening gathering near the horizon.

Height, 30 inches; length, 50 inches.

Canaletto, although best known for his views of Venice, painted many of his best pictures in the neighborhood of London. He was renowned for his architectural effects and his treatment of perspective. Most of the figures in his pictures are painted by Tiepolo.

No. 44

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

PORTRAIT OF LADY OGILVIE

(Illustrated on opposite page)

A BEAUTIFULLY painted portrait of a beautiful woman of refined type and aristocratic bearing. She sits facing us upon a small sofa, her left arm resting lightly upon its upturned end, her gloved hand with its slender fingers hanging gracefully before her. She is dressed in a low-cut short-waisted gown of black satin, trimmed with lace at the neck and with long loose sleeves of transparent gauze, clasped upon the wrist by heavy gold bracelets. Her exquisite head is poised upon a slender neck, the face turned slightly to the right, the eyes looking far off. Her dark brown hair clusters in many tiny curls round her forehead and ears, and a large white hat with drooping feathers is worn at the back of the head. The background is a red curtain looped up to show the wall behind. The flesh is brilliant, and the brush work crisp and distinct.

Height, 48 inches; width, 38 inches.

Purchased by MR. BLAKESLEE from a member of the family.

Sir Thomas Lawrence, next to Reynolds, painted more portraits of the Royal family and aristocracy than any of his contemporaries. He especially excelled in the beauty of his treatment of mothers and children. He is buried in St. Paul's Cathedral.



No. 45

EMANUEL DE WITTE

1607—1692

SERVICE IN A DUTCH CHURCH

THE level rays of the sun are streaming through the windows, casting long shadows upon the floors, and bathing the interior of the great church in a flood of mellow light. In a lofty pulpit, under a large sounding board, a preacher is holding forth to a small congregation, mostly of women, who are seated on low chairs and rough wooden benches. Near them, with his back to the spectator, stands a man in a long brown cloak and large hat and carrying a walking-stick, his dog sitting on its haunches close by. Other men sit and stand in different parts of the church, all wearing hats and some attended by dogs.

Height, 40 inches; width, 35 inches.

No. 46

GEORGE HENRY HARLOW

(PUPIL OF SIR THOMAS LAWRENCE)

1787—1819

PORTRAIT OF MISS MONTAGUE

THE portrait of a charming young girl passing under a great tree in a park. Her dress of plain white satin is cut low across the shoulders and gathered in at the waist by a band of the same material. The sleeves are short, and her hands hold the ends of a blue scarf, which floats over her shoulder, falling in graceful lines which add much to the beauty of the composition.

Height, 46 inches; width, 34 inches.

No. 47

WILLIAM DOBSON

1610—1646

PORTRAIT OF EARL OF DIGBY

THE half-length portrait of a man of fleshy build, with a somewhat puffy face. He wears a coat of white silk, so richly embroidered with gold thread that scarcely any of the fabric can be seen. Round his throat is a fine lace collar, falling over his shoulders. He carries his right arm across his body, supporting a fold of his heavy cloak. His hair falls in scanty locks to his shoulders.

Height, 36 inches; width, 28 inches.

No. 48

WILLIAM DOBSON

1610—1646

PORTRAIT OF VAN DYCK

THE painter has here given us a fine presentment of the master and patron who taught him to handle his brush with such skill. We see before us a youngish man, with fair curly hair falling below his ears, and an æsthetic type of countenance, leaning in a graceful attitude upon the plinth of a marble column. He wears a doublet of reddish brown, unbuttoned in front and at the wrists, showing the linen beneath. A heavy black cloak is thrown over the left shoulder, concealing his figure from sight, but allowing a glimpse of his left hand, the fingers of which rest on the edge of the column.

Height, 50 inches; width, 40 inches.

From the collection of the late LADY CURRIE.

No. 49

C. E. PERUGINI

A SYREN

ON the shore of a gloomy sea, beneath the shadow of a great rock, stands a beautiful maiden, her golden hair unbound and blowing about her temples. Her robe is of blue diaphanous material, falling about her graceful limbs, and borne by the breeze into graceful folds, through which the delicate tints of her flesh appear indistinctly. In her hand is poised a small lyre, which she sweeps with her fingers as she raises the song which by its potent spell was believed to lure unwary sailors to destruction.

Height, 42 inches; width, 25 inches.

Purchased from the collection of the late WILLIAM IMBIE, Holmstead, Moseley Hill, Liverpool.

No. 50

GEORGE HENRY HARLOW

1787—1819

TWO CHILDREN

IN bright sunlight on a grassy terrace, two little children are playing beneath the branches of a large tree. The elder, with one foot advanced and one hand upraised, the other lifting her skirt, is showing the steps of a dance to her little companion, who raises a chubby hand in admiration. Her dress is of white muslin, with lace insertion and trimming, and is girt at the waist by a bright blue sash. In her hair she wears a single rosebud, and her hat lies on the ground at her feet. The younger child wears a red plush frock, with low neck and short sleeves.

Height, 48 inches; width, 38 inches.

PIERRE MIGNARD

1610—1695

PORTRAIT OF MME. DE GRAFFIGNY

(Illustrated on opposite page)

A CHARMING portrait of a young lady seated by a table, on which she rests her elbow. Her dress of blue, embroidered with orange silk, shows the lace and sleeves of an undergarment of white linen. A blue cloak lined with ermine falls in a graceful fold across her knee, and is retained on her shoulders by jewelled clasps. Her fingers toy with a rope of pearls, and she holds her head on one side with a somewhat coquettish expression, the eyes looking out of the picture past the spectator.

Height, 37 inches; width, 30 inches.

Purchased of MESSRS. SULLEY & Co., London.

THOMAS GAINSBOROUGH, R.A.

1727—1788

A STORMY LANDSCAPE

A TREMENDOUS gust of wind has struck a huge tree which occupies the principal place in the composition. The sturdy boughs bend, and the lighter branches stream out against the sky under the pressure of the gale. The storm cloud has obscured the sun and casts a deep shadow over the landscape, which shows a wide and fertile valley extending to a range of low hills on the horizon.

Height, 44 inches; width, 38 inches.

From Duddon Hall, Broughton-in-Furness.



No. 53

GEORGE HENRY HARLOW

1787—1819

PORTRAIT OF TWO CHILDREN

A LITTLE girl is seated on the ground, leaning against a low divan. She wears for her only garment a thin dress of transparent white fabric, through which can be indistinctly seen the delicate tints of her little limbs. Her fair hair is unbound, and falls in natural waves to her shoulders. Nearby is seated her little brother in a brown suit open at the throat, with a black hat and feather set jauntily on one side of his head. He clasps round the neck a pet spaniel which rests one paw on his knee.

Height, 44 inches; width, 34 inches.

From the collection of SIR A. C. MACKENZIE.

3

No. 54

EARLY FRENCH SCHOOL

LADY WITH DOG

THE portrait of a young lady seated in a large armchair holding in her lap a small black dog. Her dress is of red material with wide sleeves, beneath which descends a deep white flounce. Her dark hair is dressed *à la Pompadour*, and one curl is brought forward on to her shoulder.

Height, 46 inches; width, 35 inches.

No. 55

WILLIAM DOBSON

1610—1646

MARQUIS OF HUNTLY

A THREE-QUARTER length portrait of the earl standing in profile to the left. He wears a dark-colored coat with a broad white collar, beneath which a badge is suspended by a broad blue ribbon. Over his shoulders is cast a heavy black cloak, on the shoulder of which is displayed the star of the Order of the Garter. The dark hair is worn long, and falls to his shoulders, framing a swarthy face, which is turned toward the spectator. With his left hand he holds a fold of his cloak, while with his right he draws aside a red curtain.

Height, 48 inches; width, 40 inches.

No. 56

KAREL FABRITIUS

(PUPIL OF REMBRANDT)

1624—1654

THE ALCHEMIST

AN elderly man of Oriental aspect with a full gray beard stands holding in an upright position a large book bound in red leather. His right hand rests on the edge of the book, and seated on his wrist is an owl, held in restraint by a light chain. The man wears a large turban on his head, and a loose brown cloak with slashed sleeves is thrown over an undergarment of blue cloth. His face glows under a warm light, which lends a ruddy tinge to the coloring of the picture.

Height, 47 inches; width, 35 inches.

No. 57

E. ADRIAN VERBOOM

Seventeenth Century

A DUTCH LANDSCAPE

THE scene shows a thickly wooded island at the junction of two canals, which is joined to the mainland on either side by substantial wooden bridges so arranged that they may be drawn up to facilitate the passage of boats. On the right the bridge leads directly to the main entrance of an old castle, with its turrets and steep-pitched roof. A couple of men in a boat are just drawing in a net, and a figure on the bridge is watching them with interest. On the left two men are preparing to cross to the island, and in the distance stretches the canal, on which are several barges in full sail.

Height, 37 inches; length, 51 inches.

No. 58

WILLIAM DOBSON

(FRIEND AND PUPIL OF VAN DYCK)

1610—1646

HENRIETTA MARIA OF ENGLAND

THE unfortunate queen is depicted in half-length, standing beside a table on which rests a crown. Her dress is of white satin, with an elaborate lace collar and lace cuffs to the short puffed sleeves. She wears a pearl necklace. The hair is dressed low behind and surrounds her face in a number of tiny ringlets.

Height, 50 inches; width, 40 inches.

No. 59

JAKOB VAN RUYSDAEL

1628—1682

MOUNTAINS IN NORWAY

(Illustrated on opposite page)

THIS picture shows a wild, rocky scene in the Norwegian mountains. In the foreground the deep waters of a mountain lake reflect the craggy rocks which surround it, and which rise abruptly into a succession of frowning peaks, one of which in the middle distance soars straight up towards the sky, its middle slopes being swathed in a thick bank of mist, its summit standing out boldly against a sky which is overcast with dark clouds, showing a few patches of blue here and there.

Height, 34 inches; width, 39 inches.

Purchased from A. J. SULLEY & Co., London.

Jakob van Ruysdael, the uncle of Salomon, was famous for his landscapes, particularly excelling in his representations of the wilder side of nature. He is never known to have visited Norway, but many of his pictures are said to represent scenes in that country, having been painted mainly from descriptions of the spots depicted.



No. 60

SIR AUGUSTUS CALLCOTT, R.A.

1779—1844

OLD FARMHOUSE IN KENT

CALLCOTT painted under the tuition of the celebrated Hoppner until 1803, when he devoted himself exclusively to landscape painting. His works are mostly views of English scenery, and this "Old Farmhouse" is a typical illustration of the scenes he loved.

Height, 34 inches; length, 54 inches.

From the collection of GENERAL BULWER, Haydon Hall, Norfolk.

No. 61

RICHARD WILSON, R.A.

1713—1782

ROCK AND WATERFALL AT TIVOLI

A SYMPATHETIC rendering of a rugged landscape, with fine depth of treatment and excellent perspective. On the right, half in sunlight, half in shadow, a great mass of rugged rock soars up against the sky, with trees and shrubs growing from the niches and recesses of its side. Down its face pours a waterfall, small in volume, but attaining sufficient velocity in its descent to send a cloud of foam and spume into the air at its foot. On the left the gnarled and broken branches of an ancient tree stand silhouetted boldly against the sky, making, with the rocks, a natural frame, through which appears a vista of tree tops, with the roofs of cottages appearing here and there. In the middle distance can be seen the towers of a large villa, and in the background the peaks of a lofty chain of mountains loom dimly through a faint haze.

Height, 40 inches; length, 50 inches.

No. 62

SIR HENRY RAEBURN, P.R.S.A.

1756—1823

PORTRAIT OF GEORGE JOSEPH BELL

(Illustrated on opposite page)

THE subject of this remarkable portrait was a distinguished Scottish advocate. From 1822 he was professor of Scots law at Edinburgh University, and in 1832 he was made Principal Clerk of Session. He is the author of "Commentaries on Scots Law." The portrait shows only his head and shoulders. He is dressed in sober fashion, as befits his professional standing, in a black coat and white stock. Behind a pair of gold-rimmed spectacles a pair of shrewd but kindly eyes look directly at the spectator, the head being turned slightly to the right.

Height, 30 inches; width, 25 inches.

Exhibited at the Glasgow International Exhibition, 1901.

Bought from WALLIS & SONS, London.



No. 63

JOHN (OLD) CROME

1769—1821

AN ANCIENT WINDMILL

AN old windmill, the canvas of its sails hanging loose in the still air, stands bathed in the level rays of the setting sun. By a bare-looking tree on the left stand two cows, their guardian being seated nearby. Farther to the left appear the roofs of some cottages, and on the right is a building occupying a considerable eminence. The view extends over a level plain to the horizon, the whole scene glowing warmly in the sunset.

Height, 40 inches; length, 50 inches.

× No. 64

JOHAN VAN DER BANCK

1694—1739

A LORD MAYOR OF LONDON

THE Chief Magistrate of the City of London is depicted seated in a roomy armchair, the face and figure in three-quarter view to the right. He is clad in his official robe of black velvet, the sleeves of which are ornamented with designs embroidered in heavy bullion. Beneath this robe he wears a suit of cherry-colored velvet, with a snowy lace jabot and fine ruffs at his wrists. A full-bottomed wig is on his head, and in his left hand he holds a roll of parchment, while his right clasps the arm of his chair.

The picture shows signs of excessive cleaning, giving to it somewhat of a new look, but all other indications point to the authenticity of the attribution.

Height, 50 inches; width, 40 inches.

From the Carlton Gallery.

No. 65

SCHOOL OF NATTIER

1685—1766

COMTESSE DE CHÂTEAUROUX AS HEBE

(Illustrated on opposite page)

AGAINST a background of sky and cloud a young lady is seated. She is dressed in a simple white gown, with low neck and short sleeves, over which is cast a mantle of blue. A garland of flowers is in her lap. In her right hand she raises aloft a goblet of wine, while with her left she restrains a chubby cupid with blue wings, who is endeavoring to climb into her lap. In the foreground a large eagle is plucking at the pink scarf which forms the cupid's only garment.

Height, 50 inches; width, 40 inches.

From Rushton Hall, Northamptonshire.

No. 66

SIR MARTIN ARCHER SHEE, P.R.A.

1769—1850

PORTRAIT OF ADMIRAL SEYMOUR

THE distinguished admiral, painted by the President of the Royal Academy, is represented in full uniform standing boldly before the spectator. He wears a long frock coat with gold braid collar and epaulettes. A heavy cloak depends from his shoulders. On his breast are various medals and orders, and he wears the ribbon of the Bath across his chest.

Height, 50 inches; width, 40 inches.

From the collection of HON. JOHN HODGSON, Nocton Hall, Lincolnshire.



No. 67

SALOMON VAN RUYSDAEL

Early 17th Century

RIVER AND WATERFALL

THIS picture shows a glimpse of the placid surface of a fair-sized stretch of water, seen between two large masses of rock. Over the rugged ledge joining these two rocks the water pours in half a dozen angry torrents, swirling and eddying among the boulders below, and disappearing in the foreground in a foaming river. On the right, a number of fine trees grow surrounding a small house, and on the left a couple of men are surveying the scene. In the distance is the wooded bank of the stream, and farther still a range of hills shows blue on the horizon. The sky is a soft blue, overcast with large white clouds.

Height, 40 inches; length, 56 inches.

Salomon Ruysdael was the uncle of the more famous Jakob. Like him, he painted landscapes and river scenes in Holland and Germany, having great success in the representation of water and the wilder aspects of nature.

No. 68

FRANCIS WHEATLEY, R.A.

1747—1801

TWO CHILDREN

UNDER a tree on a grassy sward two little girls are playing. One in a blue dress lined with yellow, a white chemisette and a petticoat trimmed with pink is carrying a basket of flowers. Her playmate, in a pink dress, is seated beside a pet collie, upon which both are apparently enforcing silence.

Height, 58 inches; width, 45 inches.

No. 69

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

RICHARD CHAUNCEY, ESQ.

(Painted in 1758)

THE three-quarter length portrait of an elderly gentleman sitting bolt upright in an armchair beside a small table, on which are some papers and an inkstand. He wears a long velvet coat of a golden-yellow color and knee breeches of the same material. A white linen stock is round his throat, and fine lace ruffles encircle his wrists. His hands rest in an easy attitude upon his knee, and in one of them he holds a round silver snuff-box.

Height, 50 inches; width, 40 inches.

Purchased from Mr. AUBREY CARTRIGHT, Edgcote Park, Banbury, where the portrait has remained until recently in the family since it was painted in 1758.

No. 70

WILLIAM DOBSON

1610—1646

SIR CHARLES AND LADY LUCAS

SIR CHARLES is seated by a stone balustrade, on which he is leaning his right arm. He wears a steel breastplate over a tunic of buff leather, beneath which appears a sleeved undergarment of crimson silk. The lady wears a low-cut gown of white silk, looped with strings of pearls. Her hair falls in ringlets to her shoulders, and she wears a string of pearls round her neck. She carries a toy spaniel in her arms.

Height, 46 inches; length, 65 inches.

No. 71

ASCRIBED TO VAN DYCK

1599—1641

THE THREE CHILDREN OF CHARLES I

A FULL-LENGTH, life-size portrait of the three children. The young prince stands on the left leaning against a table with his feet crossed. The younger sister holds him affectionately by the hand, while the elder stands next to her, her hands folded primly in front. The boy is dressed in orange silk coat and knee breeches, with a broad lace collar, while the girls wear low-necked dresses covered with long white aprons.

Height, 52 inches; width, 46 inches.

From the DUKE OF SUTHERLAND'S Collection, Trentham Hall, Stoke-on-Trent.

No. 72

FRANCESCO ALBANO

1578—1660

VENUS AND CUPIDS

THE Goddess of Love is asleep upon her couch of greensward covered with sunny drapery. She is unclad, with the exception of a fold of linen which passes about her middle, and she lies with one limb and one arm outstretched, her right leg drawn up beneath her, and her left arm, on which gleams a jewelled bracelet, folded across her bosom, her fair hair unbound and falling in luxuriant masses about her shoulders. A crowd of sportive cupids surround her, pulling back the coverings from about her sleeping form. Some lie on the ground, others fly in the air, and one staggers off under the weight of a golden ewer. The background shows a densely wooded country under a sky covered with rolling clouds.

Height, 42 inches; length, 62 inches.

No. 73

SIR WILLIAM BEECHEY, R.A.

1753—1839

PORTRAIT OF MRS. MARSHALL

(Illustrated on opposite page)

THIS is a well-known example, and is illustrated and described in the recently published "Life of Sir William Beechey, R.A.," by W. Roberts.

It is a very striking portrait of a beautiful Englishwoman, painted at the most attractive time of life. The composition is excellent, and the skill of the painter shows the grace and refinement of the sitter to the best advantage, while the color scheme is delicate and chaste. It represents a lady seated in a reclining position upon a sofa, supporting herself upon her right elbow. She wears a loose white robe, open at the neck to disclose the contour of a finely moulded throat, and confined below the bust by a narrow crimson ribbon. A pink scarf is thrown over one shoulder and falls to the floor, the curve which it assumes following and accentuating the graceful lines of the figure and the rounded limbs, the outline of which can be seen beneath the soft clinging material of her dress. A pet dog sits beside her on the sofa, and a jewel box and a muslin dress are on a table near at hand.

Height, 50 inches; width, 40 inches.

Formerly in possession of MESSRS. P. & D. COLNAGHI & Co., London.

Beechey was a great favorite with the royal family, and was for many years instructor to the princesses. The most famous painting of this artist is perhaps the great "George III Reviewing His Troops," which is now at Hampton Court, and for which he was knighted.



No. 74

JEAN JOUVENET

1644—1717

VERTUMNUS VISITING POMONA IN THE
GUISE OF AN OLD WOMAN

AN incident from the mythical story of the nymph Pomona, who devoted so much time to her fruit trees that she had none to spare for her lovers. Vertumnus, her most ardent admirer, visited her one day in the guise of an old woman, and drawing an allegory from the vine growing upon the tree and the uselessness of one without the other, persuaded her to unite herself with him.

The scene shows a garden surrounded with fine trees in full foliage. On the left Pomona leans upon a pedestal, her pruning knife in her hand. She is clad in a classic robe of yellow, girt at the waist by a broad blue sash. Close by, Vertumnus, in the likeness of an old woman, a scarlet cloak thrown over her blue dress, stands leaning on a staff. His outstretched right hand points to the vine entwined upon the oak tree over Pomona's head, while the latter makes a deprecatory gesture with her left hand. Behind Vertumnus is a small cupid holding a mask before his laughing face.

Height, 78 inches; width, 42 inches.

No. 75

GEORGE ROMNEY

1734—1802

DAVID GARRICK AND MRS. SIDDONS
AS ROMEO AND JULIET

IN the delineation of these, perhaps the greatest actor and actress who have as yet trod the English-speaking stage, the genius of Romney, always inclined toward the emotional and romantic, has found full scope to display itself at its best. Beside a broken urn, inscribed with the name of Capulet, the ill-fated lovers stand, the young man's arm around her waist, her two hands clasping his left hand to her bosom, while her eyes seek comfort from his. Juliet is clad in a simple white gown of soft, clinging material, a gauze veil surmounting her soft brown hair, which falls in long curls upon her shoulders. Romeo is habited entirely in black silk, with a lace collar round the throat, his sword depending from a rich silver baldrick set with jewels. He stands with his left leg well advanced, in a posture as if he would defend the girl against all comers. Upon the ground at their feet lies a golden goblet and a napkin, as if they had been dropped there when the lovers were surprised. The expression of timidity and helplessness upon Juliet's face and Romeo's look of despair are rendered with extraordinary subtlety. The background shows a wooded landscape under a gloomy sky.

Height, 82 inches; width, 53 inches.

No. 76

FRANCIS COTES, R.A.

1726—1770

PORTRAIT OF LADY HERTFORD

A BEAUTIFUL portrait of the lady, the face painted with a sympathetic touch, while the flesh tints are rendered with great fidelity. The pose is graceful, and the whole composition shows the artist at his best.

The lady is shown life size, standing with one foot on a blue velvet cushion. She leans her right arm on a marble pedestal, her whole body slightly inclined in that direction, while her left arm rests on a balustrade beside her. Her dress is of simple white satin, unadorned save for a knot of blue ribbon with a large pearl drop on her bosom, and a narrow belt set with precious stones about her waist. A red cloak lined with rich ermine is thrown over the pedestal and balustrade, on which she leans, and falls to the ground at her feet. Her arms are bare from the elbow, and in her uplifted right hand she holds a small feather fan. The background shows a red curtain, looped up to disclose a marble column and a glimpse of trees and a cloudy sky beyond.

Height, 89 inches; width, 55 inches.

*From the collection of LADY PENELOPE GAGE, Hengrave Hall,
Suffolk.*

SECOND EVENING'S SALE
FRIDAY, APRIL 10TH, 1908
AT MENDELSSOHN HALL

BEGINNING PROMPTLY AT HALF PAST EIGHT O'CLOCK

No. 77

JOSEPH STANNARD

(NORWICH SCHOOL)

1797—1830

A HUMBLE COTTAGE

BESIDE a well with its primitive windlass and thatched cover a countrywoman kneels, filling her crocks with water. Behind the well is a long, low cottage, its thatched roof thick with moss, and its red brick walls strengthened by heavy timbers built into them. One end of the building has been used as a barn, and the door hangs loose on one hinge. On the right of the picture stands a farm building, with its walls half brick, half timber. The ground between the buildings is overgrown with furze, and a general air of dilapidation is over the whole scene.

Height, 17 inches; length, 21 inches.

No. 78

NICOLAAS MAES

1632—1678

PORTRAIT OF A LADY

THE artist has depicted his subject seated by a table, on which her left arm rests in a graceful attitude. She wears a low-cut gown of dark blue, over which is a cloak of red satin lined with ermine, which is carelessly thrown back off the shoulders. In her hand she holds some blossoms, and some fruit lies on the table beside her.

Height, 22 inches; width, 17 inches.

No. 79

GERMAN SCHOOL

PORTRAIT OF A YOUNG LADY

THE half-length portrait of a young girl, dressed in the style of the late sixteenth century. A long black mantle is worn over a dress of white material, closely pleated in front, and showing ruffs of white linen at the neck and wrists. A golden chain is passed four times round her neck, supporting a gold coin and a handsome pendant. On her head is a close-fitting cap covered with golden embroidery, and on her fingers, which are clasped in front of her, are jewelled rings. The face is turned slightly to the left.

Height, 23 inches; width, 18 inches.

No. 80

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

PORTRAIT OF LADY TEMPLETOWN

THE head and shoulders of a young lady in a black dress cut low off the shoulders. Her hair is parted in the middle and drawn into a small knot on top of her head. The face is in three-quarter view to the left, the eyes looking past the spectator. The background shows trees and a cloudy sky.

Height, 22 inches; width, 18 inches.

Purchased of THOS. AGNEW & SONS, London.

No. 81

FRANCESCO GUARDI

1712—1793

A VENETIAN ISLAND

THE picture shows the surface of a broad lagoon, in which many boats are passing and repassing. In the middle distance is a small island, the shores of which are built up to resist the encroachments of the sea. A large building, apparently a church or convent, is a prominent feature of the composition.

Height, 8 inches; length, 12 inches.

From the collection of HON. JOHN ASHLEY.

Purchased of THOS. AGNEW & SONS, London.

No. 82

JACOPO MARIESCHI

1711—1794

VENICE

AN extended view of a wide canal, upon the surface of which a few craft are gently moving. Upon the right is the huge pile of some large church, approached by a broad flight of steps, and surmounted by twin domes, behind which is the slender tower of the Campanile. The walls of the gardens and out-buildings extend for some distance along the water's edge, and the scene extends over the waters to a long range of buildings on the horizon.

Height, 18 inches; width, 28 inches.

No. 83

JAMES STARK

(NORWICH SCHOOL)

1794—1859

VILLAGE IN EAST ANGLIA

A CHARMING view of a typical Norfolk village, situated at a crossroads. Beside the village pond a countryman is driving a few cows and sheep along the road. To the right a cottage with thatched roof and plaster walls stands in a clump of trees, and in the middle distance are other houses, while in the distance the square tower of a church rises above the surrounding foliage. The sky is almost obscured by rain clouds, with a broad patch of blue appearing at the zenith.

Height, 20 inches; length, 30 inches.

No. 84

GIOVANNI ANTONIO LICINIO

CALLED

PORDENONE

1483—1539

PORTRAIT OF A MAN

THE half-length portrait of a man with chestnut hair and a short bushy beard of the same color. He wears a dark cloak with a broad collar of fur, beneath which can be seen a white linen shirt. In his right hand, which is gloved, he holds a book, and his left is thrust into his bosom. On his head he wears a flat black cap.

Height, 38 inches; width, 28 inches.

From the collection of the DUKE OF SUTHERLAND, Stafford House.

No. 85

PIETER CLAESZ

1570—1623

STILL LIFE

ON a table partly covered by a dark cloth stands a confused medley of objects. A half-finished knuckle of ham lies on a pewter dish next to a smaller plate containing a lemon and its rind and a small screw of paper. A goblet of water stands by a silver dish which has been overturned, and a mustard pot, a fork and some walnuts go to make up the group.

Height, 22 inches; length, 30 inches.

Collection of M. CHARLES SEDELMAYER, Paris, 1907.

No. 86

JOHN OPIE, R.A.

1761—1807

YOUNG GIRL FEEDING RABBITS

UPON the floor of their hutch crouch two large white rabbits munching at some cabbage leaves. Round the corner of the door peeps their young mistress, supporting herself by one hand upon the upright, while with the other she proffers a fresh head of cabbage to tempt her pets. She wears a low-cut dress of light mauve, over which is a red scarf, which falls over her outstretched forearm. Her head is bare and brushed in a fringe over the forehead. Beyond can be seen a wooded landscape and a sky covered for the most part with heavy clouds.

Height, 30 inches; width, 25 inches.

No. 87

PIETER DE HOOGH AND PALAMEDES

1632—1681

A GAME OF TRIC-TRAC

(Illustrated on opposite page)

A **SPLENDID** composition, in which the interior is by De Hoogh and the figures by Palamedes. In a cool, shady room, through a window of which can be seen a group of buildings in a blaze of sunlight, a number of men are seated drinking and watching the progress of a game of backgammon, or tric-trac. They are dressed in the costume of the well-to-do Dutch burgesses of the early seventeenth century.

Height, 24 inches; length, 34 inches.

Collection of M. CHARLES SEDELMAYER, Paris, 1907.

No. 88

SIR ANTHONY VAN DYCK

1599—1641

WILLIAM LAUD, ARCHBISHOP
OF CANTERBURY

(REPLICA OF PAINTING IN THE HERMITAGE, ST. PETERSBURG)

THE head and shoulders of a man somewhat past the prime of life, his hair of an iron gray, and silver streaks showing in his short, pointed beard and mustache. A cloak of red silk is cast over his shoulders, concealing the arms, the outline of which can be indistinctly seen beneath its folds. The face, which is in three-quarter view to the left, is of an aristocratic type.

Height, 23 inches; width, 20 inches.



No. 89

JOHN CONSTABLE, R.A.

1776—1837

HARVEST

IN this charming landscape, largely constructed with a palette knife, we have a sweeping view of the rustic English country, with harvesters in a grain field in the foreground. The warm, rich tones of color are resplendent, and the atmospheric sky unites with the golden corn fields to form a scene of great beauty

Height, 20 inches; width, 18 inches.

John Constable, one of the greatest realistic landscape painters of England, was born in East Bergholt, Suffolk, in 1776.

No. 90

JOSEF DE RIBERA

1588—1656

CHRIST BLESSING BREAD

A HALF-LENGTH picture of the Saviour standing facing the spectator. A long loose robe of red conceals the lines of the figure, and a green cloak is thrown over his left shoulder. In his left hand is a small loaf of bread, which he is blessing with the outstretched fingers of his right. The head leans upon the left shoulder, and is inclined slightly forward, the face being lighted from the left, leaving the right side in a heavy shadow.

Height, 32 inches; width, 22 inches.

No. 91

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

LITTLE GIRL WITH KITTEN

(REPLICA)

SEATED on the ground in front of a red curtain is a little girl, hugging to her bosom a small white kitten. She wears a plain white dress with long sleeves, and a dark shawl is thrown over her shoulders and crossed on her breast. A large straw hat, in which is a blue ribbon, throws a dark shadow over the upper part of her face. Her face is slightly inclined forward, the eyes looking upward at the spectator, the face wearing an expression of infantile delight.

Height, 25 inches; width, 21 inches.

Purchased from the Carlton Galleries.

No. 92

SCHOOL OF NATTIER

1685—1766

PORTRAIT OF A FRENCH LADY

THE half-length portrait of a young lady in eighteenth-century costume. Her long-waisted dress of white satin is cut low off the shoulders and elaborately embroidered. A scarf of pink silk is cast around her shoulders and falls in billowy folds behind her, concealing her left arm from sight. She holds her right hand upon her breast, the well-rounded forearm being left bare by her short sleeves.

Height, 32 inches; width, 25 inches.

No. 93

RICHARD WILSON, R.A.

1713—1782

ITALIAN LANDSCAPE AND LAKE

THIS is a view from the shore of a placid lake in Northern Italy, showing a landscape glowing under the lengthening rays of an afternoon sun. In the foreground are three figures, two men and a woman, reclining by the water's edge, close by an ancient stone trough. On the right, the shore of the lake curves round a small bay, on the farther edge of which are a ruined archway and a portion of a wall. In the distance the water is crossed by a stone bridge pierced by three arches, and beyond this the landscape extends in a finely handled perspective to the horizon.

Height, 28 inches; width, 35 inches.

No. 94

JOHN HOPPNER, R.A.

1758—1810

PORTRAIT OF DR. WOODS OF GLOUCESTER

THE doctor sits facing us, his arms folded. He wears a blue cutaway coat with high turn-over collar and drab waistcoat, while a white linen stock is tied in a loose knot beneath his chin. His hair is powdered and brushed back in a curl over each ear. The background shows a red curtain, with a glimpse of a stream and meadows beyond.

Height, 30 inches; width, 25 inches.

Purchased from HUMPHRY WARD, Esq., who secured the portrait from the family of DR. WOODS.

No. 95

GEORGE ROMNEY

1734—1802

LADY CLANRICARDE

(Illustrated on opposite page)

THE painter has here given us a charming portrait of a young girl scarcely out of her teens. Over a simple dress of pink muslin is worn a light cloak, thrown carelessly back off the shoulders and held together in front by the right hand. Her hair is powdered and dressed in a lofty pompadour. The face is in three-quarter view to the left, the eyes looking out of the picture.

Height, 30 inches; width, 25 inches.

Illustrated in LORD ROLAND GOWER'S work on ROMNEY.

Purchased of MESSRS. SULLEY & Co., London.

No. 96

SIR JOSHUA REYNOLDS, P.R.A.

1723—1792

STUDY OF A CUPID

THE study shows a life-sized cupid reclining, with wings outspread, upon his left elbow, his back turned towards the spectator and only the right side of his face in view. In his right hand he holds his bow, and his quiver, suspended from his shoulder by a blue ribbon, can be seen beneath his left arm. The lower part of his body is covered by a green mantle. The background is a tone of golden yellow, deepening into dark brown in the shadows.

Height, 28 inches; length, 36 inches.



✕ No. 97

RICHARD WESTALL, R.A.

1765—1836

ELI WITH THE INFANT SAMUEL

THE picture of an old man, with a noble head, surmounted by a leonine mass of white hair. He carries in his arms a curly-headed child, young Samuel, seated upon a white cloth which is draped over his arms. Over a white linen undergarment he wears a tunic of golden yellow material, and over his shoulders is cast a heavy crimson cloak trimmed with fur. His somewhat emaciated face is in profile to the left, and the eyes look upwards with an expression of infinite yearning.

Height, 40 inches; width, 30 inches.

From the collection of the DUKE OF SUTHERLAND, Stafford House.

No. 98

GEORGE HENRY HARLOW

1787—1819

PORTRAIT OF A LADY

THE half-length portrait of a beautiful young lady, a pronounced brunette in coloring. She is seated in a large armchair facing the spectator. Her white dress is cut low off the shoulders, and has large puffed sleeves. A blue ribbon is round her shapely waist, and is carried up in front of her bust to a knot of the same color on either shoulder. She wears a small bunch of flowers at her waist, and a band of ribbon round her dark hair, which descends on either side of her face to conceal her ears.

Height, 25 inches; width, 30 inches.

No. 99

JAMES INSKIPP

1790—1868

PORTRAIT OF A YOUNG LADY

THIS is the three-quarter length picture of a young girl standing in profile to the left. She wears a gown of black silk trimmed with lace and meeting low enough in front to disclose a white linen garment beneath. A large black hat with a long feather is set jauntily on the side of her head, and between it and her dark hair nestles a flaming scarlet poppy, the edge of another being seen on the far side of her head. A scarlet ribbon is round her neck, and a bag of the same color is held in her hands, which are folded in front of her.

Height, 36 inches; width, 28 inches.

No. 100

ANTONIO CANAL

CALLED

CANALETTO

1697—1768

VIEW OF THE GRAND CANAL, VENICE

THIS is a view down a broad canal in Venice, showing on the extreme left the junction with another extensive stretch of water. Occupying a commanding position on a promontory between the two canals is the great church of Santa Maria della Salute with its twin domes and broad open plaza. On the right stretches a row of houses, and in the distance can be seen the masts of a number of large ships, the buildings being sharply reflected in the still waters.

Height, 22 inches; length, 39 inches.

No. 101

GAINSBOROUGH DUPONT

1767—1797

PORTRAIT OF LORD MOUNTSTUART

THE half-length portrait of a gentleman who stands supporting his left arm upon a table. A black coat with large metal buttons and broad red collar is worn over a white satin waistcoat embroidered with yellow silk. His hair is powdered and brushed back into a long curl over each ear. In his hand he holds a letter addressed to John Ibbetson, Esq.

Height, 36 inches; width, 27 inches.

No. 102

JEAN GUSTAVE JACQUET

1819—1878

WAITING

A BRIGHT picture of a young woman dressed in her best finery. She sits in profile to the left on a high wooden bench, her feet on a high hassock. She wears a bright scarlet bodice and green silk skirt, beneath which the toe of her slipper appears. A white gauze fichu is worn round the shoulders, and a flowered apron is tied round her waist, while a smart blue ribbon is in her spotless cap. Her body is slightly inclined from the waist, one hand resting on her hip, the other extended on her knee, holding a single rosebud.

Signed at the lower right, G. JACQUET.

Height, 35 inches; width, 26 inches.

No. 103

SCHOOL OF HOLBEIN

PORTRAIT OF HENRY VIII

THE half-length portrait of the king standing fronting the spectator. He wears a brown coat elaborately slashed and fastened by jewelled buttons. Over this is a heavy cloak lined with ermine and embroidered with gold thread. Round his shoulders is a heavy gold collar studded with precious stones, and a lighter chain round his neck supports a locket. His right hand clasps a glove, and his left rests on the jewelled hilt of his sword. On his head is a flat cap with a long white feather.

Height, 32 inches; width, 25 inches.

No. 104

JOHN HOPPER, R.A.

1758—1810

PORTRAIT OF A LADY

A CHARMING half-length portrait of a young lady seated upon a sofa. Her dress of white muslin has a foamy mass of lace and ruffles round the shoulders. A band of light blue ribbon round the waist and narrow blue ribbons in the sleeves give to her costume just the necessary touch of color. The face and figure are in three-quarter view to the right.

Height, 30 inches; width, 25 inches.

No. 105

ITALIAN SCHOOL

MADONNA AND CHILD AND ATTENDANT

THE little group is seated in the open air, before a thick clump of low trees. The Virgin is dressed in a crimson robe, with a blue skirt, and a green cloak is thrown around her shoulders; her right arm is outstretched in a graceful attitude, and holds between the fingers the edge of a gauze scarf. On the ground at her feet kneels a female attendant in a brown dress, who is taking the Child in her arms from off his mother's lap.

Height, 37 inches; width, 26 inches.

No. 106

JOHN OPIE, R.A.

1761—1807

THE TOILETTE

A YOUNG lady stands before an old-fashioned mirror, which she holds in position with her left hand, while her right is raised in a graceful attitude to adjust a comb in her hair. Her simple white dress is cut low in front, disclosing the curve of her bosom. The eyes are downcast, looking into the mirror, while the face and figure are strongly illuminated.

Height, 35 inches; width, 27 inches.

No. 107

ROBERT LADBROOKE

(NORWICH SCHOOL)

1769—1842

THE THATCHED FARMHOUSE

IN a natural depression in a sandy heath stands an old farmhouse, beneath the shade of a number of fine trees, the thatched roof and tiny windows giving it an appearance of considerable antiquity. A flock of sheep is being driven along a road, which leads apparently to a group of outbuildings on the right of the picture. In the foreground is the trunk of a large tree, and in the distance can be seen dense woods. The sky is covered with heavy clouds which appear to presage rain.

Height, 23 inches; length, 30 inches.

No. 108

ANTOINE VESTIER

1740—1824

PORTRAIT OF A YOUNG LADY

A YOUNG lady is seated facing us, her head turned slightly to the left, the eyes looking directly at the spectator. Her dress is of pale blue satin with short sleeves, the front of the corsage being decorated with knots of violet ribbon. A band of tulle is round her throat and a silken scarf falls from the back of the seat and practically conceals her left arm.

Height, 30 inches; width, 25 inches.

No. 109

HENRY WYATT

1794—1840

PORTRAIT OF MISS GREATOREX

THIS is the half-length portrait of a lady seated facing the spectator, her left arm resting upon a table. Her dress of dark blue velvet is cut low in front, showing the dainty lace work of her undergarment. A fur boa is thrown round the shoulders, falling in a graceful curve across her arms. The left wrist is clasped by a heavy gold bracelet, and a long gold chain is round her neck.

Height, 36 inches; width, 28 inches.

Wyatt, who was a portrait painter of considerable vogue, was for some years a pupil of Sir Thomas Lawrence. His pictures appeared at the Royal Academy, the British Institution and at Suffolk Street between 1817 and 1838.

No. 110

JAN ANTHONISZ VAN RAVESTYNE

1572—1657

PORTRAIT OF A YOUNG GIRL

THE three-quarter length portrait of a young Dutch lady clad in elaborate sixteenth-century costume. Her bodice is of black, richly embroidered and girt at the waist by a heavy gold chain. A large ruff of intricate workmanship is round her neck, and on her hair, which is drawn tightly back from her forehead, is a lace cap of curious form. In her right hand she holds a large pair of leather gauntlets, her left hand hanging idly by her side. In the upper left-hand corner is a coat-of-arms.

Height, 38 inches; width, 28 inches.

No. 111

THOMAS GAINSBOROUGH, R.A.

1727—1788

LADY KNIGHTON, WIFE OF
ADMIRAL SIR JOHN KNIGHTON

(Illustrated on opposite page)

A CHARMING portrait, full of refinement and delicacy of expression. The lady is shown to the waist, her body turned to the right, her face turned slightly towards the spectator. A suspicion of a smile hovers around the corner of her mouth, and her dark brown eyes are full of spirit. She wears a gown of blue chiffon cut low in the front, and in the centre of her corsage is a single pink rose. A row of pearls is round her neck, and large earrings are in her ears. Her dark brown hair is massed high above her forehead, and descends behind to the nape of the neck. She holds a small black spaniel in her arms.

Height, 30 inches; width, 25 inches.

Purchased of MESSRS. SULLEY & Co., London.

No. 112

WILLIAM DOBSON

1610—1646

EARL OF PEMBROKE

THE head and shoulders of a nobleman of the time of Charles I. His doublet, which is of yellow satin, is fastened in front by a single jewel, and has the sleeves slashed, showing a fine linen shirt beneath. A broad collar with a lace border falls over the shoulders, and draped over his left arm is a dark-colored cloak, on which is emblazoned the star of the Order of the Garter. He wears a mustache and small pointed beard, and his fair hair falls unhindered upon his shoulders.

Height, 30 inches; width, 24 inches.



No. 113

JOHN CONSTABLE, R.A.

1776—1837

WINCHMORE HILL, MIDDLESEX

BETWEEN two fine elms can be seen the roofs of a number of cottages buried in a mass of verdure. Beyond these the scene extends over a sunny meadow to a mass of fine trees which gradually disappear in the haze of distance. In the foreground two figures are walking slowly across the scene beside a low paling.

Height, 25 inches; length, 30 inches.

Signed, NE WINCHMORE HILL, JOHN CONSTABLE.

Sold at the sale of the effects of Miss Constable (sister of the artist), at Manor House, Wenham Magna, September 13, 1865.

No. 114

ANTOINE VESTIER

1740—1824

PORTRAIT OF A YOUNG LADY

THE half-length portrait of a young lady seated, leaning in a graceful attitude on a pedestal. Her costume is of the time of Louis XV; her dress of light blue silk is elaborately embroidered with roses, the sleeves being finished off with deep lace flounces, while a knot of pink ribbon is worn at either elbow and in the centre of her corsage. In her hands she holds a bunch of roses and a single rosebud is in her hair, which is powdered and drawn back off the forehead.

Height, 36 inches; width, 28 inches.

No. 115

GEORGE ROMNEY

1734—1802

PORTRAIT OF MRS. WRIGHT

(Illustrated on opposite page)

A BEAUTIFUL example from the brush of the man who, above all others, possessed the faculty of expressing the indefinable atmosphere of tender femininity. In this portrait we see a young woman with a *spirituelle* face and great charm of bearing. The figure is in profile to the left, the face slightly turned and inclined, the eyes looking dreamily past the spectator. Over a yellow dress with short sleeves she wears a gauze fichu and long brown stole. Her hair is powdered and dressed high off the forehead, descending in several large curls upon her shoulders. On her head is a gauze cap with a pink ribbon, which floats out behind her. The background suggests a landscape under a dark sky. The color scheme is subtle and unusual, and the flesh tints are skilfully rendered.

Height, 30 inches; width, 25 inches.

Purchased of MESSRS. A. J. SULLEY & Co., London.

No. 116

ROBERT TOURNIÈRES

1668—1752

PORTRAIT OF THE

MARQUISE DE LIANCOURT

A YOUNG lady stands upon a balcony beneath a heavy canopy. She wears an elaborately embroidered dress of pink silk, with short sleeves, the skirt being heavily puffed over the hips. Beside her is a basket of flowers from which she has taken a blossom which she holds coquettishly aloft, as if about to throw it to an admirer below.

Height, 42 inches; width, 34 inches.



* No. 117

CRISTOFORO MORETTI

1460—

A MILANESE NOBLEMAN

THE full-length picture of an elderly man in the dress of the late fifteenth century. A loose cloak heavily trimmed with ermine, the sleeves slashed and lined with the same fur, is worn over a dark undergarment. His right hand is carried in front, while his left, which is gloved, rests upon the hilt of his sword. A heavy gold chain is round his neck, and a long white beard descends upon his chest. The background shows a fine red curtain hiding the entry to a room.

Height, 37 inches; width, 34 inches.

Purchased from DOWDESWELL & DOWDESWELL.

No. 118

GEORGE ROMNEY

1734—1802

PORTRAIT OF CAPTAIN BEAUCHAMP

A CHARACTERISTIC piece of work by the great portrait painter. The subject sits, his body square to the spectator, while his face, with its high and aristocratic nose and clear-cut mouth, is almost in profile to the right. He wears a scarlet uniform with dark blue lapels and cuffs frogged with silver braid, and on his shoulders are epaulettes of blue and silver. His waistcoat of white satin is unfastened to permit of his right hand being thrust within, and to show the white stock which surrounds his throat.

Height, 30 inches; width, 25 inches.

From the collection of LORD WATERPARK.

No. 119

JAN ANTHONISZ VAN RAVESTYNE

1572—1657

PORTRAIT OF MRS. WHITEHILL

WIFE OF RICHARD WHITEHILL AND DAUGHTER OF
ALDERMAN STEPHEN

THE half-length portrait of a lady dressed in the style of the late sixteenth century. Her dress is of rich black material, the bodice laced in front with ribbon and the skirt much puffed over the hips. An elaborate lace collar is round her neck, coming down low in front, and her sleeves end in lace cuffs. She wears a long rope of pearls, and on her left shoulder is a badge from which depends a single pearl. She stands resting her right hand on the back of a chair, on which is the following inscription, "Modestia in rebus novit habere modum." An elaborate coat-of-arms is in the upper right-hand corner.

Height, 40 inches; width, 26 inches.

From the collection of the DUKE OF FIFE, Duff House, Banffshire.

No. 120

JACOPO ROBUSTI

CALLED

IL TINTORETTO

1518—1594

PORTRAIT OF A VENETIAN DIGNITARY

THIS is one of those strong, colorful representations of character which gave to this artist's portraits so great a vogue during his lifetime. It is the life-size picture of an elderly man, shown in three-quarter length. He wears a heavy gown of crimson velvet, the deep sleeves of which are elaborately embroidered. Round his neck is a golden cord supporting a crucifix and badge. His head is bare, and he wears a heavy black beard. His right hand rests upon a desk on which is an epistle addressed to His Holiness Pope Pius V. Through an open window is a view of some fortifications and a round tower. Under the window is the following inscription: *Ignavis Fortuna non favet. Ioan Sup. Eq. Ann. XLIX.*

Height, 45 inches; width, 40 inches.

No. 121

CORNELIS DE VOS

1585—1651

THREE DUTCH CHILDREN

(Illustrated on opposite page)

A CHARMING group, consisting of a boy and two girls. The boy, on the right, is a sturdy little fellow, with a cloak thrown over his suit of blue velvet and his neck encircled by a ruff. On the right stands the elder of the two girls, clad in a black dress over a pink petticoat. A lace collar covers her shoulders, and in her hands is an elaborate head-dress set with jewels. Between them is a baby, less elaborately dressed, her hair confined by a lace cap.

Height, 36 inches; length, 42 inches.

No. 122

ASCRIBED TO POURBUS

HENRY VIII WHEN PRINCE OF WALES

"BLUFF KING HAL" is here shown to us as a small boy of seven years of age. He wears a long garment of black, elaborately embroidered, with a stiff skirt, beneath which can be seen a glimpse of an orange petticoat. Round his neck is a stiff linen collar with lace edging. His close-cropped head is bare, and in his right hand he carries a felt hat with a very high crown.

Height, 42 inches; width, 29 inches.

*Inscribed in upper left, PRINCE HENRY ETATES 7—AFTERWARDS
HENRY 8TH.*

From the collection of the DUKE OF FIFE, Duff House, Banffshire.



No. 123

GEORGE H. BOGERT

Contemporary

EVENTIDE

A SIMPLE landscape, with a stream wandering through the meadows. In the foreground on either side of the composition are clumps of slender trees showing between them a vista over the landscape which reaches to the horizon, where a line of low hills catches the last rays of the setting sun. The evening sky is full of atmosphere, and the whole picture is remarkable for its poetic sentiment.

Height, 30 inches; length, 40 inches.

No. 124

GOVAERT FLINK

1615—1660

GROUP OF FIGURES

(FRAGMENT)

IN this fragment we see a number of men crowded between the columns of some building, and climbing upon the plinth of one of the pillars, all gazing and pointing at some object high up on the right, but out of the picture. In the foreground a tall black-bearded man in a long green cloak and white cap stands in full sunlight, with a small boy by his side.

Height, 48 inches; width, 40 inches.

Flink was perhaps the most famous pupil of Rembrandt, and in his best manner it is at times difficult to distinguish between the two. He was employed on many important paintings by the magistrates of Amsterdam, Prince Maurice of Naussau and other notable personages.

No. 125

ASCRIBED TO BOTTICELLI

VIRGIN AND CHILD

(Illustrated on opposite page)

THE Virgin stands erect, holding the Child in her arms. Over a red dress is cast a dark green cloak, with a star embroidered on the shoulder, while a veil of filmy texture flows over her golden hair, on which is set a turban of gray cloth. The Child is unclad, save for the end of a scarf which is wrapped about him. One arm is placed about his mother's neck, while he appears to be gesticulating with the other.

Height, 40 inches; width, 24 inches.

Formerly in the collection of MESSRS. DURAND-RUEL.

No. 126

WILLIAM DOBSON

1610—1646

ELIZABETH, DAUGHTER OF CHARLES I

THE three-quarter length portrait of the young princess standing in an angle formed by two stone walls. She wears a dress of light blue silk, trimmed with lace round the low neck and short sleeves. A knot of ribbon fastened by a clasp with several pearl drops is in the centre of her corsage, and she wears large pearls round her neck and right arm, which falls in an easy attitude by her side; her right hand slightly raises her skirt, while her left is outstretched and holds a miniature of the king, her father. Her hair falls in long curls to her shoulders, and is dressed in many small ringlets round her forehead, in the manner made familiar to us by Van Dyck's portraits of Henrietta Maria.

Height, 48 inches; width, 36 inches.



No. 127

FRANZ POURBÜS

1570—1622

ANNE OF AUSTRIA, QUEEN OF LOUIS XIII

A THREE-QUARTER length portrait of the young queen, in the heyday of her youth and beauty. She wears a dress of blue, elaborately ornamented with fleurs-de-lis, the sleeves slashed and decked with pearls. On a fine white stomacher great pearls and deep blue sapphires are sown in rich profusion. Over her shoulders is cast a long mantle of the same material as her dress, lined and trimmed with heavy ermine. Round her neck is an elaborate lace ruff, and on her powdered hair is set a small crown of pearls and sapphires.

Height, 50 inches; width, 40 inches.

From the collection of M. GAVET, Paris.

No. 128

GEORGE BARRETT, R.A.

1728—1784

LANDSCAPE

THE view shows a rocky landscape with a stream winding between steep banks, from the right foreground to the middle distance. In the left foreground is a group of fine trees toward which a party of peasant women are making their way. On an eminence on the far bank of the river is a group of buildings, to which a rustic bridge affords an approach. The landscape is bathed in the glow of a warm summer sky, over which a hazy cloud is slowly extending.

Height, 36 inches; length, 50 inches.

No. 129

ANTONIO CANAL

CALLED

CANALETTO

1697—1768

CANALETTO'S CONCEPTION OF A
GRAND OPERA HOUSE IN VENICE

(Illustrated on opposite page)

THIS picture was painted in order to illustrate to the Venetians what a splendid addition to their city an opera house and approach thereto might be. The building itself is shown on the right, with its colonnades and balconies and domed roof. It stands in a spacious plaza, the approach to which is by a bridge with a fine roof supported on noble columns. The façade of another fine building is seen on the left, and a long row of houses extends in rapidly diminishing perspective.

Height, 38 inches; length, 50 inches.

From the collection of the RIGHT HON. LORD DAVEY.

No. 130

SIR PETER LELY

1617—1680

PORTRAIT OF THE EARL OF CLARENDON

THIS is a three-quarter length portrait of the famous earl seated in his peer's robes. His cloak of crimson velvet falls in a graceful fold, showing fine composition of vertical and diagonal lines, accentuated by the pose of his right arm and hand, with which he is apparently enforcing a point of his speech.

Height, 50 inches; width, 40 inches.

Purchased of THOMAS AGNEW & SONS, *London.*



No. 131

JAMES BAKER PYNE

1800—1870

A CLASSICAL LANDSCAPE

THE sun is just setting in a blaze of glory, tinging the hazy clouds with crimson and casting a warm glow upon a narrow strip of water which leads through the centre of the picture, and is lined on either bank by classic buildings in a semi-ruinous condition. In the foreground, beside two broken columns, a man and a woman in Roman costume watch the efforts of a boatman to propel his small craft down the stream.

Height, 34 inches; length, 52 inches.

No. 132

PIETRO FRANCESCO MOLA

1612—1668

VENUS RISING FROM THE WAVES
AT THE ISLAND OF CYTHERA

IN Grecian mythology Cythera was specially sacred to Venus as being the place where she first rose from the sea foam; a temple was there erected and great festivals held in her honor. Close by the water's edge the goddess rises from the ocean, seated in a golden chariot, drawn by two sea-horses. A gauze scarf, which forms her only garment, floats in a graceful curve above her head, and her fair hair streams behind her on the breeze. Numbers of attendant cupids bearing flowers and torches sport in the air above her, or, with joined hands, dance in joyous welcome on the shore.

Height, 45 inches; width, 41 inches.

From the collection of the DUKE OF SUTHERLAND, Stafford House.

Mola was a pupil of Francesco Albano, whom, however, he far outshone, both in the conception and execution of his pictures.

No. 133

ANTOINE VESTIER

1740—1824

PORTRAIT OF COMTESSE D'ESTRADES

(Illustrated on opposite page)

THE three-quarter length portrait of a lady seated beside a table on which is an open book. She wears a long blue coat and a skirt of the same material, and a blue and pink striped waistcoat, ribbons of the same colors being fastened at her elbows. Her right hand rests negligently in her lap, while her left turns the pages of the book. Her powdered hair is dressed high, and is decked with ribbons and sprigs of flowers.

Height, 50 inches; width, 40 inches.

No. 134

SIR GODFREY KNELLER

1646—1723

MR. DALZEL, SON OF GENERAL DALZEL

THE three-quarter length portrait of a young man standing with one hand on his hip, while in the other he holds a three-cornered hat. He wears a frock coat of blue velvet with a long under coat of the same material, caught together by a single button in front, disclosing a fine linen shirt and ruffle beneath. On his head is a large wig, the long locks of which are tied in a knot and fall upon his shoulder.

Height, 50 inches; width, 40 inches.

From the collection of the DUKE OF FIFE, Duff House, Banffshire.



No. 135

SCHOOL OF NATTIER

1685—1766

THE DUCHESSE DE CHAULNES AS HEBE

THIS is the character in which Nattier loved to paint the most beautiful of the many beautiful women who sat to him. Here he has enthroned her upon the clouds, attended, as always, by an eagle, the bird of Jove, who stands behind her to one side, with his wings unfolded and his neck outstretched. She reclines in a graceful attitude, on her left elbow, holding in that hand a crystal goblet, which she is about to fill with wine from a slender-necked ewer in her right. She wears a loose white dress, and over this is cast a blue mantle, which floats from her shoulders. Across her breast from left to right is a wreath of roses, and flowers are in her chestnut hair, from which one curl escapes in subtle fashion and falls upon her shoulder.

Height, 50 inches; width, 40 inches.

No. 136

THOMAS HUDSON

1701—1779

PORTRAIT OF LADY SPENCER

THE lady stands, her head leaning in a graceful attitude upon the fingers of her left hand, her arm being supported by the plinth of a column. Her dress of white satin is cut low in front, and has a knot of blue ribbon in the centre of the corsage. A long scarf of blue silk is thrown over her left arm, and falls in graceful folds about her, the end being caught up in her left hand.

Height, 50 inches; width, 40 inches.

No. 137

SIR PETER LELY

1617—1680

THE COUNTESS OF EXETER

(Illustrated on opposite page)

THE famous beauty is shown to us seated beside a large jar of roses, making a bouquet of some flowers which she holds in her lap. Her low-cut dress is of brown silk, with short sleeves, and from her shoulders hangs a dark blue mantle which falls gracefully beside her on the seat. Her hair is dressed in a heavy mass at the back of her head, and is intertwined with ropes of pearls.

Height, 50 inches; width, 40 inches.

Purchased of THOS. AGNEW & SONS, London.

No. 138

CORNELIS DE VOS

1585—1651

A DUTCH FAMILY GROUP

A CHARMING family group of three figures. The mother, a matronly looking woman, is seated in an armchair. Over a white chemisette she wears a black gown fastened in front by a red bow. Her dark brown hair falls in natural ringlets to her shoulders, which are covered by a large gauze collar. Her young daughter stands beside her, her hand resting on the arm of the chair. She wears a large apron over a dress of green silk, the sleeves slashed and lined with red. The baby is seated at their feet in a red dress and wearing on his head a curious flat cap in which is an orange feather.

Height, 56 inches; width, 42 inches.



No. 139

FRANCIS COTES, R.A.

1726—1770

PORTRAIT OF MISS HASTINGS

THIS is the three-quarter length portrait of a young lady of about twenty years of age, who stands facing the spectator, her fingers interlaced in front below her waist-line. On her left arm she carries a scarf of black chiffon, which conceals it from sight; her right arm, on the contrary, making a fine diagonal line across the composition. She wears a plain white dress, with tight sleeves and a ruffle round the neck, while on her head is a small mushroom-shaped hat of straw with a large blue bow.

Height, 50 inches; width, 40 inches.

No. 140

GAINSBOROUGH DUPONT

(NEPHEW OF THOMAS GAINSBOROUGH)

1767—1797

THE CHILDREN OF SIR CHARLES ASHLEY

AT the foot of a flight of stone steps stand two little girls, about ten and twelve years of age. Both are dressed alike in short-sleeved, low-necked dresses, the only difference being the color of their sashes and shoes, one wearing pink and the other blue. The elder rests her hand affectionately on the shoulder of her sister, who holds a small bunch of wild flowers.

Height, 52 inches; width, 40 inches.

From Rushton Hall, Northamptonshire.

No. 141

SIR THOMAS LAWRENCE, P.R.A.

1769—1830

THE HON. MARIA LIDDELL

(Illustrated on opposite page)

A MOST beautiful portrait of a lady standing beside the stone balustrade of a garden terrace. She wears a dress of red velvet with puffed sleeves and low neck, showing a glimpse of the white corsage beneath. Round her shoulders is cast a long fur boa, the graceful sweep of which adds greatly to the beauty of the composition. The background shows the corner of a house and a blue sky partly covered with heavy clouds.

Height, 55 inches; width, 44 inches.

The Hon. Maria Liddell, daughter of Lord Ravensworth, married in 1818 Constantine Henry Phipps, Marquis of Normanby. He was Secretary of State in 1841 and Ambassador to France 1846-1852.

No. 142

BOLOGNESE SCHOOL

SAINT MARGARET

A FULL-LENGTH representation of the saint standing upon a tessellated pavement before a panelled wall. Over a long undergarment of green is cast a crimson cloak which is caught up at the waist in front. Upon the upturned palm of her left hand she carries a clasped book, and in her right is a small branch of a palm.

Height, 66 inches; width, 27 inches.



No. 143

EVELYN DE MORGAN

(PRE-RAPHAELITE SCHOOL)

GODDESS OF FLOWERS

BESIDE a summer sea, over which a number of gulls are flying, walks a tall, slender maiden. Flowers spring up before her feet in luxuriant profusion, as she moves over a stretch of velvety turf. Upon her shoulders are a pair of large wings, ruddy of plumage, their pinions half spread in the still air. Her white robe is of classic design, clinging softly to her lithe figure, and held upon her shoulders by a pair of small yellow wings clasped with pearls. A small urn, from which a slender stream of water issues, is poised upon her left shoulder, her hands raised in a graceful fashion to hold it in place.

Signed at the lower left, E. DE M., 1895.

Height, 62 inches; width, 56 inches.

From the collection of the late WILLIAM IMRIE, Esq., Liverpool.

No. 144

SIR GODFREY KNELLER

1646—1723

PORTRAIT OF A YOUNG LADY

THE full-length portrait of a young lady dressed in the style of the late seventeenth century. She wears a skirt and bodice of white satin trimmed with gold lace. The bodice is cut low in front and laced with gold cord across a stomacher of the same material. The skirt is very full and puffed around the hips. Round the neck is a ruff of fine lace.

Height, 70 inches; width, 36 inches.

From the collection of SIR WM. CUNLIFFE BROOKE.

No. 145

SIR HENRY RAEBURN, P.R.S.A.

1756—1823

PORTRAIT OF LORD GLENLEE

(*See Frontispiece*)

THE life-size portrait of the distinguished Scotch lawyer seated in an armchair beside a table covered with books and papers. He is plainly dressed in the style of the early nineteenth century in a black tail-coat with high roll collar, knee breeches and silk stockings of the same hue, the only relief being his fine lace stock and the glimpse of linen at his wrists.

Height, 83 inches; width, 60 inches.

Engraved by WALKER.

From the collection of LORD MONCRIEFF.

No. 146

MELCHIOR D'HONDECOETER

1636—1695

PEACOCK AND POULTRY

THIS artist is famous for his treatment of birds of rare plumage, live fowl, game and similar subjects, in which branch of art he stands quite unrivalled. He shows us here the corner of a sunny farmyard, with outhouses and trees in the distance. On the base of an old stone column, by a pool of water, struts a brilliant peacock, lording it over a cock of curious plumage, a hen and her brood. Some pigeons and another hen are picking up food between his feet, and a duck is quacking impudently at the group.

Height, 60 inches; width, 50 inches.

No. 147

WILLIAM COLLINS

1788—1847

THE RETURN OF THE FLEET

WILLIAM COLLINS (father of Wilkie Collins, the novelist) became first famous for his pictures of rustic life. In 1815 he went to Cromer to study the sea and fishermen, and rapidly became famous for pictures similar to the one here exhibited. The Prince Regent and other royal and noble personages were among his patrons. At the Gillot Sale, in 1872, his picture of Cromer Sands brought 3,600 guineas.

This picture shows a wide stretch of sand, on which the retreating tide has left several large pools. In the foreground a fisherman is seated on an old rudder-post, talking to a woman in a blue skirt and red jacket. In the middle distance a large boat is drawn up and is being emptied of the catch and nets, which lie on the sand. Other boats are being drawn up on the shore by means of horses, and in the distance the remainder of the fleet are hastening homewards over a glassy sea, their heavy lug sails trimmed to catch every breath. The sun is nearing the horizon, tinging with pink the light clouds which cover the sky.

Height, 36 inches; length, 59 inches.

No. 148

SIR WILLIAM BEECHEY, R.A.

1753—1839

PORTRAIT OF MISS LENNOX
—AFTERWARDS LADY ASHLEY

A CHARMING full-length portrait of a young lady, who stands leaning in a graceful attitude upon a stone balustrade which runs along a shady terrace. Her dress is of some white material, cut in a simple but dignified style, and showing to perfection the lines of her well-poised figure. It is cut low across the shoulders and has short sleeves, leaving the well-rounded arms bare. A single jewelled brooch in the centre of the bust and a band round the arm are the only attempts at ornament. A large black hat with several ostrich feathers is set on the side of her head, surmounting a mass of dark brown curls which frame a face of singularly frank and ingenuous expression. A large velvet cloth is thrown over the pillar on which she leans, and passes behind her figure, the end being caught up between the fingers of her right hand. A pet spaniel lies at her feet looking up into his mistress's face. The background shows the foliage of trees, with a glimpse of landscape beyond.

Height, 88 inches; width, 54 inches.

From Rushton Hall, Northamptonshire.

No. 149

SIR HENRY RAEBURN, P.R.S.A.

1756—1823

PORTRAIT OF MASTER CATHEART

A CHARMING full-length, life-size portrait of a little boy. His coat is of blue cloth, with drab waistcoat and trousers. His linen shirt with wide collar is open, to disclose the fine lines of his throat. His dark brown hair falls to his shoulders, framing a delicate and aristocratic face. In his right hand he holds a stick, and with his left he restrains a pet dog. The background shows a pleasantly wooded park under a sunny sky.

Height, 68 inches; width, 48 inches.

Signed at lower left, RAEBURN FECIT.

Purchased from the family by THOMAS AGNEW & SONS.

No. 150

DANIEL MYTENS

1590—1656

PORTRAIT OF CHARLES I

THE full-length, life-size portrait of the martyr king standing beside a table covered with a cloth, on which are the great crown, the orb and the sceptre with the dove. Over a doublet and knee breeches of brown satin, trussed and pointed, the sleeves slashed over a white undergarment, he wears a long cloak of crimson velvet, lined with white, which falls in strong lines from his shoulder to the floor. Round his neck is a broad lace collar, and beneath this the collar of the Garter gleams across his chest. His right hand rests on his hip, while the left hangs idly by his side. On his head is a high-crowned hat, in which are a number of white ostrich plumes. The dark eyes look directly at the spectator from a mournful face with short pointed beard and upturned mustache.

Height, 90 inches; width, 58 inches.

From Haydon Hall, Norfolk, collection of GENERAL BULWER.

No. 151

ALLAN RAMSAY

1713—1784

PORTRAIT OF GEORGE III

THIS picture is one of a long series of portraits which the monarch commissioned the artist to paint, and which he presented to many of his intimates and friends. It is painted with minute attention to detail, and represents the king in full length seated in the coronation chair under a canopy and clad in his full robes of state. The long cloak trimmed with minever, and the heavy ermine cape which falls from his shoulders and rests in heavy folds upon the floor, almost conceal his breeches and coat of cloth-of-gold, heavily embroidered. Round his shoulders is the collar and pendant of the Order of the Garter, and in his right hand he holds the sceptre with the cross. His ruddy face is surmounted by a gray periwig, and is turned slightly to the left, the eyes looking directly at the spectator.

Height, 92 inches; width, 58 inches.

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